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Minnie Hauk—3	Paul von Jankó	Jessie Bartlett Davis	Belle Cole
Materna	Carl Schroeder	Edgar H. Sherwood	G. W. Hunt
Albani	John Lund	William Nowell	Georges Bizet
Emily Winant	Edmund C. Stanton	August Hyllested	John A. Brockhoven
Lenz Little	Heinrich Gudehus	Gustav Hyllested	Edgar H. Sherwood
Murio-Celli	Charlotte Huhn	Xaver Scharwenka	Ponchielli
Valesca Franck	Henry E. Abbey	W. E. Haslam	F. H. Torrington
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Eleanor W. Everest	Marion S. Weed	Conrad Ansoorge	Verdi
Jenny Broch	Teresina Tua	Carl Baermann	Hummel Monument
Marie Louise Dotti	Lucca	Emil Sieger	Berlioz Monument
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Friedrich von Flotow	Leopold Winkler	Louis Svecenski	Johann Svendsen
Frans Lachner	Costanza Donita	Henry Holden Huss	Johanna Bach
Heinrich Marschner	Carl Reinecke	Neally Stevens	Anton Dvorak
Edmund C. Stanton	Heinrich Vogel	Dyas Flanagan	Saint-Saëns
Heinrich Grünfeld	Johann Sebastian Bach	A. Victor Benham	Pablo de Sarasate
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# The Musical Courier.

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NEW YORK, WEDNESDAY, MARCH 23, 1892.

**A** CORRESPONDENT asks if THE MUSICAL COURIER ever has articles on the subject of pianist's cramps and kindred troubles. Such articles have appeared from time to time in these columns and various treatments suggested. But hot and cold water, liniments, electricity, massage, have all failed; rest, and total rest only, has proved, if not a sovereign, a partial remedy. Perhaps a seeking of the causes that led to the trouble would, in nine cases out of ten, prove to be some habit of attack or position of hand that in time proved fatal to any playing whatever. Of course, overwork, nervous worry and too much ambition for one's physique are all potent factors in aiding and abetting the evil, yet a slightly cramped wrist ends invariably with pianist's cramps or else that which the Germans call "Ueberbein"—ganglia. Fewer five finger exercises and more hand and arm decomposition, students of the keyboard!

**E**DOUARD HANSLICK'S feuilleton translated in this month's Boston "Musical Herald" contains an uncommonly interesting criticism of some new works from the pen of one of the greatest masters of absolute music alive—Johannes Brahms. The article is well worthy of reproduction:

The interest in the last Hellmesberger string quartet concert centred about a musical trio by Brahms for violoncello, clarinet and piano. The choice of instruments was a novelty, or better said—a happy revival of an old and abandoned practice. For some fifty years, aside from isolated cases, chamber composition has been confined to piano and strings. In his latest works—this A minor trio and a quintet in B minor—Brahms, however, has taken up the clarinet and has given it parts as interesting as they are appropriate.

The trio begins with a movement in idyllic repose, soon changing to an agitated, even passionate, mood, and is full of fine and ingenious turns of thought. In the elegiac adagio the chalmers tones of the clarinet cast a romantic shadow over the whole movement. The third movement is the pearl of the work, an andantino grazioso in A major, a sweet melody in song form of soulful serenity. Few movements by Brahms are so popular in a noble sense; few appeal so directly to one's favor. After this refreshing little tone poem the finale seems to be the result of artistic combination rather than of happy creation. It compares less favorably with the andantino in freshness and spontaneity of melodic invention than do the other movements. As is so often the case with Brahms, these three movements will become clearer and make more lasting impressions with every new hearing.

The most important musical event of the week, yes, of the whole year, is Brahms' new quintet, in B minor, for clarinet and strings. It is long since a piece of serious music has stirred an audience so directly and deeply and strongly. This quintet is a companion piece, but more important and of broader dimensions, to the clarinet trio which we mentioned lately; and the charm, peculiar to the clarinet tone, seems to have awakened Brahms to new and entrancing inventions and combinations.

The first movement, in a moderate 6-8 tempo, flows on in idyllic content and easily comforted sadness; shortly before the end occurs the only up-rising of the instruments, which, soon appeared, sink down and die away in pianissimo.

The finest movement, and one of the warmest, most beautiful things by Brahms, is the adagio in B major, with its soft, melancholy song of the clarinet and its muted string accompaniment. The following andantino is of a somewhat indifferent character and runs into a presto non assai, whose short, garrulous motive suggests what Brahms has already said elsewhere. After an interesting and artistic development this movement closes, like the others, in pianissimo. The finale is far more important and in form new, consisting of five variations on a very simple *Lied*, whose second part repeats. Brahms' sovereign mastery over the variation form everyone knows, and for these variations his inexhaustible and ever new art of transformation captivates one from beginning to end. And the end is one of the most peculiar points of the quintet; with a gradual retardation of the rapid movement the work closes with the soft, elegiac measures of the opening movement.

In this quintet a peculiarity of style, which shows itself in nearly all of Brahms' later chamber work, is evident—the close connection of the four movements, their unity of character. Despite variety, everything in this quintet belongs to the same scale of color. While Haydn and Mozart (Beethoven, too, at first) sought to contrast the character of movements, placing a joyful scherzo after a sad adagio, and closing at all events with a rapidly moving and merry or passionate finale, we behold Brahms bent on uniting the movements by less marked changes of mood. With him the scherzo rarely appears, much less the menuet; in their place is generally an "andantino quasi allegretto," an "allegretto non troppo." These moderating, qualifying terms, "non troppo," "non assai," "quasi," &c., are characteristic of the later Brahms, who dislikes to exceed a certain level of soul life and avoids rather than seeks harsh contrasts. We would not excuse it, nor can we deny it, that many a listener would prefer a hearty, animated scherzo after a quiet first movement, a stormy on-rushing finale after a gloomy adagio. But the feeling of disappointment, if felt at all, will soon disappear. We may well assume in closing that every great composition by Brahms contains a hidden blessing—that of infallibly giving more pleasure at the second hearing than at the first. Very few pieces, besides having this, have, however, the power of so laying hold of one at the first hearing as has this clarinet quintet.

**T**his is from the pen of Henry Labouchere, of London "Truth," and it just happens to be the truth:

The bacillus which is killing Italian opera in the United States is the absurdly high pay list. In a former season Mr. Abbey paid some of his singers twice or three times the amount they could command in Europe. The reason why I am quite at a loss to understand. New York is little more than a week distant from England, so that very little time is wasted on the voyage, while the American climate is, I should imagine, not by any means so dangerous as to warrant this heavy increase in fees. The truth is that the United States has now become what St. Petersburg was to the operatic artists of five and twenty years ago. The Russians eventually discovered the absurdity of paying through the nose for artistic services during the winter before the London season began, and they now obtain the best singers upon far more favorable terms. A similar discovery, when they have enjoyed a little more experience, American entrepreneurs will probably make for themselves.

The two musical stars who are earning for their managers the most money in the United States at the present moment are Mr. Paderewski and Patti. The lady is paid by Mr. Abbey \$300 (\$4,000) a night; that is to say, practically the same fee that Messrs. Harrison pay her in London. If all other artists were willing to accept the salary paid them in London opera upon an adequate scale would become a practicable enterprise in New York.

**T**HE following communication speaks for itself, though, it must be confessed, it is enough to make the bones of Carl Czerny roll about in octave glissandos in his grave:

NEW YORK, March 17, 1892.

Editors Musical Courier:

In your last issue you quote me as saying that I pitted the player who, before studying the five finger exercise, did not first study the two finger. That does not go far enough. For the development of discriminative touch and technical facility I have not used a five finger exercise for over twenty years. I will go further than that, even, and will promise you never to use one again either "before" or "after taking" the two finger exercise.

I base my determination on the incontrovertible fact that the demands of modern touch and technique cannot be successfully met by the five finger exercise. The five finger exercise affords an extremely one sided development—and that the least valuable side—of the pianist's nervous and muscular equipment, whereas Dr. Mason's two finger exercise does supply, especially when practiced on the clavier, all that is required other than the mastery of the fundamental forms of piano passages (scales, arpeggios, &c.) and music itself. Were I to practice a five finger exercise I would do so not as a muscle or nerve trainer or touch developer, but as though it were a segment of an intricate cadenza, and it were my purpose simply to master that succession of tones or fingers. No profitable purpose, however, is served by practicing in advance a sequence of tones that may never occur. It will be time enough when such a sequence does occur. Door plates ready engraved are not valuable stock.

I do, indeed, "pity" the five finger sufferers. Very truly yours,  
E. M. BOWMAN.

**T**his is what Mr. George H. Wilson, the secretary of musical matters at the coming world's fair, says in the current number of the Boston "Musical Herald":

There are, however, some interesting things that can be said now regarding music at the exposition. For the first time the musical portion of the program dedicating the exposition buildings can be made public without fear of contradiction. This is it: March, for orchestra, John K. Paine; chorus, "The Heavens are telling," Haydn; march, and chorus from "The Ruins of Athens," Beethoven; "Hallelujah," Handel; music to the dedicatory ode, Geo. W. Chadwick. The march and music to the ode are being written by Professor Paine and Mr. Chadwick. The exposition, which in this instance stands for the Government, has commissioned these new works, and its act represents the highest gift it can bestow on the native composer. Professor Paine's work will probably be a combination of

the march and overture forms; and Mr. Chadwick's will include an instrumental introduction and an extended choral finale. Mr. Thomas will conduct the music at the dedication ceremonies; the orchestra will number 120, the chorus 500, and one of the large buildings will be the scene. Everything that is possible will be done to make the occasion impressive; there will be fitting literary exercises and the invited guests will include representatives of all civilized governments. The three October days of jubilation are but a prelude to the exposition proper, which opens its doors on May 1, 1893, and closes them when October is done.

It goes without saying that the above is official.

## THE ROSSINI CENTENARY.

**R**EPORTS are coming in constantly to the effect that February 29, the centenary of the day of Rossini's birth, has been observed all over Europe. But these very Rossini revivals, befitting as they were on such an occasion, show by the meagreness of the success which accompanied them that Rossini's star, great master and amiable genius though he was, is fast setting, and that although entirely *sui generis* his name will wane before those of greater and hence more lasting composers. Moreover, it is not exactly his talent and his works which make Rossini appear *sui generis*, but rather his fate and his happy temperament.

Rossini reminds one of the Oriental tale of a sick sultan who was entirely given up by his physicians. A magician, however, who was called in gave it as his oracle that the shirt of a perfectly happy man would bring relief to the sufferer. Vainly all countries were scoured. A perfectly happy man was nowhere to be found. And when at last an individual who declared himself perfectly happy was discovered, he was found to be so poor that he was not even the possessor of a shirt. Too bad Rossini did not live at the period of the sick sultan; he could have saved his life. Rossini from the cradle to the grave was a man favored by fortune, a perfectly happy man. He was spared the struggles by which other talents have to conquer, for he was not the creator of new art forms, but only a master in the treatment of those which he inherited. He was spared the companionship of need, which alas so often and at least for a time clings to genius with a pertinacity worthy of a worse cause; which did not leave Mozart to the moment of his death; which often fastened itself to Beethoven's coat tails and which for a time at least threatened to master even the master—Richard Wagner. Rossini did not have to undergo those discouraging set backs and stings which he only knows who inch by inch has to fight for recognition in the face of bitter opposition. Success followed him step for step; his way led over roses and laurels, and even with the favor of women he was overwhelmed.

And if, after all, once in a while the little adversities of life should happen to cross his way, if, for instance, his precious "Barber of Seville" was at first hooted and hissed down, his happy southern temperament, his healthy self reliance and self consciousness, which never left him, helped him over these needleprick pangs, which he bore with a complacent smile.

In his later years, when he saw his own star pale as that of Richard Wagner began to rise in the east, he became a trifle more serious. But should he allow this to spoil his appetite? Never! He joked away his disappointment by playing to his friends "Lohengrin" backward, laughingly declaring to them all the while that it sounded just as well and was just as easy to understand that way as the other. Wagner retorted in kind and perhaps a little less good naturedly. But both men understood and appreciated each other, despite the fact that one marked the last milestone of a decaying epoch, while the other was on the threshold of opening a new one.

Wagner himself tells how Rossini one day said to him: "Something might have become of me if only I had been born and educated in Germany. *J'avais de la facilité et peut-être j'aurais pu arriver à quelque chose.* But Italy at my time is no longer the land where earnest endeavor, especially in the field of opera, is either wanted or appreciated. I do not insist upon being counted among the celebrities in music." Wagner concludes his report about this meeting with Rossini by saying that "the serene and genuinely well meaning manner in which Rossini spoke to me created in me the impression of his being the



first truly great and really venerable man whom I had so far met in the world of art."

Among all the great opera composers Rossini is perhaps the only one who laid down his music paper in his younger years and lived nearly four decades gaily reposing upon his early laurels without even the slightest attempt at or ambition for further creativeness. He wrote easily, but the effort to concentrate himself and to settle down to work was always a hard one for him. His director had to isolate him from his friends to get him to work when he wanted a new opera, which, however, when once taken up was quickly finished. "The Barber" was written in thirteen days, when the composer and librettist worked in conjunction at the house of the tenor Zamboni, who was to sing the title rôle.

Of the many operas which he wrote in quick succession only "The Barber" and "William Tell" are in all operatic répertoires of our day, while "Semiramide" and "Gazza Ladra" are heard only occasionally and the rest is already—silence.

With thirty-seven years of age Rossini retired, and from composing operas fell to composing *pattées*, for which he achieved a great reputation in Paris. He was rich and independent, and he felt that he could not augment the fame he had achieved, while he was fearful lest by further productiveness he might detract from it.

#### A HOPELESS OPERATIC RETROGRESSION.

THE worst possible news comes from the Metropolitan Opera House.

The directors of the Metropolitan Opera House met last Wednesday afternoon and unanimously decided to give the house for the next three years from October to Messrs. Henry E. Abbey and Maurice Grau.

The action of the directors has yet to be ratified by the stockholders at their annual meeting, which will be held on April 6, but this ratification is assured and looked upon as purely a matter of form.

According to the proposition accepted by the directors, Messrs. Abbey & Grau have secured the lease of the entire house, including assembly rooms, ballroom and concert hall, from October next for the term of three years. None of the directors cared to tell what the terms were, but it is believed that the firm, besides getting the entire house free, will get \$9,000 a performance. The firm will also get all the rents for balls, concerts and such other things as they choose to let the house for when they do not use it themselves.

Mr. Edmund C. Stanton will still, however, retain his position as secretary to the board of directors.

The meeting Wednesday last was held in Secretary Stanton's office and lasted about an hour. There were present Mr. James A. Roosevelt, the president of the board; Mr. William C. Whitney, Mr. G. G. Haven, Mr. George Peabody Wetmore, Mr. Adrian Iaelin, Mr. Robert Goellet, Mr. George W. Curtis and Mr. Luther Kountze.

As soon as the meeting adjourned Secretary Stanton drew up the following official statement:

New York, March 16, 1898.

The board of directors of the Metropolitan Opera House Company, Limited, met to-day and voted, subject to the approval of the stockholders, to lease the Metropolitan Opera House to Messrs. Abbey & Grau for three years from October 1, 1898.

They also approved a contract with Messrs. Abbey & Grau for giving grand opera for the next three seasons.

It is understood that the Messrs. De Reszkés, Lassalle and other leading artists will be retained.

There were several other propositions offered to the directors, but that of Messrs. Abbey & Grau was deemed the most desirable and therefore accepted.

The season will be like the past one, Abbey & Grau giving fifty-two performances. There will be no change in the assessments next season, being the same as usual—\$3,000 a box.

Mr. Roosevelt said that Messrs. Abbey & Grau would have entire charge of the house and its attachés. He said that the new order of things would not change Director Stanton's position, but would greatly affect his duties.

So New York, after striving so earnestly after operatic art of an exalted kind, only meets this rebuff, which practically means a hopeless retrogression unless Abbey & Grau awaken to the fact that opera on the old lines will not pay, in fact did not pay this season.

Let us glance at what they did last season. With the exception of "Faust," in which the De Reszkés were the principal attraction, and a fair performance of "Meistersinger" (thanks to Mr. Seidl), no other

promises made at the beginning of the season were kept. Even the now shabby appointments, costumes and scenery of the old German régime were used, and orchestra and chorus alike were reprehensible. The feminine part of the cast, too, was weak, with the exception of Lehmann and perhaps Eames. The former incurred the obloquy of all sincere lovers of art by her efforts at reviving the worst evils of the star system. Abbey & Grau are promising great things for the forthcoming season, such as a chorus of 200, new works in English ("but no German opera," says Mr. Grau), &c. It is the old, old story, with a few variations. The principal variation this time will be a sort of world's fair celebration, but the whole thing will simmer down to a few decent performances with Lassalle and the De Reszkés, and the rest a series of miserable and muddled operas, with the star system at its worst and operatic ideals hopelessly shattered. It does seem a pity, after all. Why, if Mr. Anton Seidl is at the helm, as currently reported, cannot the management be made to see that a poor ensemble, poor music and high prices will result in disastrous failure?

The truth of the matter is that Abbey & Grau do not care a rap for art or its advancement. Having complete control now of the Metropolitan Opera House, and with their nightly guarantee of \$2,000, they can even make more money by giving a wretched ensemble than with higher priced singers. If the directors can stand this, why it is their affair. New York, by their action, has been practically put on the same footing musically with London, and everyone knows what that means. The death last week of Max Strakosch recalls memories of the man who did more to perpetuate the evils of the star system than any other manager who ever lived in this hemisphere.

And now after the seven years of hard labor by Messrs. Seidl, Stanton and many others, Abbey & Grau are qualifying themselves as successors of Max Strakosch. How it will all turn out is easy to foresee. Indeed a hapless retrogression in art which even the De Reszkés, Lassalle and Anton Seidl will not stem unless the management adopt a new and broad policy. This consummation is, however, hardly to be hoped for.

#### VASSAR MUSIC.

A WEEK or two ago THE MUSICAL COURIER, in order to stimulate other institutions of learning to equal thoroughness, printed the questions submitted to one of the classes in musical history at Vassar College as a test of their studies during the first semester of the current year. Through the courtesy of Professor Bowman we are permitted this week to publish the answers to those questions exactly as given by one of the members of Class C. The wholly and in part incorrect answers are marked thus \*, by which it will be seen that out of sixty-four questions there were only four failures. We are assured by Professor Bowman that the examinations are conducted on the same impartial conditions as prevail in the inviolable precincts of the A. C. M. One other student failed in five questions only, and there were quite a number who correctly answered all within ten or fifteen of the entire list. Two hours were allowed for the examination.

1. What is the origin or primal cause of music—i. e., what prompts man to make music?  
To express and convey feeling, excitement.
2. Music in its developed form is a composite of fundamental elements. Name them in the order of their historic development?  
Rhythm, melody, harmony.
3. What was the probable origin of the drum and instruments of percussion; of stringed; of wind instruments?  
Drum: A skin stretched over a hollow log. Instrument of percussion: Pounding on a log with clubs. Stringed instruments: From tightly stretched bow, or, according to the Greek myth, the god Hermes walking on the banks of the Nile saw a dried membrane on a tortoise shell, which gave him the idea of a lyre. Wind instruments: From hearing a broken reed give forth a musical sound when blown across by the wind.
4. Define the difference between genius and talent.  
Genius denotes great mental powers. Talent denotes eminent ability.
5. On what will the rank of a composer depend?  
His genius, talent, creative power, being equal, the rank of a composer will depend on nobility of feeling, i. e., character.
6. Into what two great eras do we divide musical history?  
Christian era and era before Christ.
7. To which era do harmony, counterpoint, musical form and instrumentation belong?  
Christian era.
8. To what origin did the Oriental civilization ascribe music, and what did they accomplish in the art?  
Divine origin. They established scales, investigated acoustics, used melody and had probably more knowledge of music than we are aware of.
9. Describe or write the pentatonic scales. What nations employed them?  
They consisted of five tones—our major scale, with fourth and seventh omitted. Nations who employed them: China and India.

10. What kind of instruments predominated in China?  
Instruments of percussion.
11. What kind of instruments did India probably contribute?  
Stringed instruments played with the bow.
12. What countries claim the lyre and harp?  
Egypt and Greece.
13. State what you know of Egyptian musical theory.  
It is evident that the Greeks got their musical theory from Egypt, but of Egyptian theory little is known.
14. Describe the Greek tetrachords and their octave species.  
Greek tetrachords consisted of four tones separated by intervals of step and half step. The tetrachord was named according to position of half step—half step between first and second, Lydian; half step between second and third, Phrygian; half step between third and fourth, Dorian.
15. Of what did the Greek complete musical system consist?  
The correct music of this question was given.
16. What kind of music was employed in the religious services of the early Christians?  
Monophonic without accompaniment.
17. What was their attitude toward instrumental music?  
Considered it degrading.
18. What edict was promulgated by Clement of Alexandria?  
Forbidden chromatic modes in church music.
19. Why was progress in music development slow?  
People taken up with study of theology, confirming the faithful, establishing churches, &c.
20. When, where and by whom were singing schools established?  
Pope Sylvester, 314, at Rome.
21. What was the notation of that era?  
Neumes.
22. Who revived the Greek modes (scales) for ecclesiastical purposes?  
Bishop Ambrose, of Milan.
23. What scales were they? Describe them.  
They were the tones of scale of C, running from D to D, E to E, F to F, G to G, called then the authentic scales.
24. What error was committed and what was the result thereof?  
He thought them upward, instead of downward. He began the Dorian on fifth and thought it upward; from thence we get our minor. Instead of helping us, this system only confuses.
25. What did Gregory the Great add, and what names were applied to the two classes of scale?  
Gregory the Great added four other scales beginning on fourth below and going to the fifth above, both scales having same tonic. They were called Gregorian.
26. To what nations for about 900 years did the Church owe its musical progress?  
Italy and Southern nations.
27. To whom may we trace the dawn of the era of polyphony?  
Hucbald.
28. Who hit upon the first crude method of indicating the pitch akin to that now employed?  
Hucbald.
29. What improvements in the rudiments of music are ascribed to Guido?  
The invention of staff; but much more is ascribed to him than he deserves.
30. When did Guido die?  
1050.
31. What were the beginnings of mensural music (notes, rests, &c.)?  
Franco, of Cologne, had notes; long note, longa; short note, brevis. Afterward he added one twice the length of longa—maxima; and another half the length of brevis—semi-brevis. He also employed rests.
32. With a notation accurately representing pitch and tone lengths, what kind of music became possible?  
Polyphonic.
33. Who were the chief workers at this time?  
Marchettus and Jean de Muris.
34. What was the influence of the Crusades on musical development?  
People from all Christian countries flocked to Asia Minor and there came in contact with a nation more civilized than they were. They returned home with new ideas and musical instruments. It proved a stimulus to secular music.
35. Mention the approximate era of the Troubadours, the Minnesingers and the Meistersingers.  
About fourteenth century.
36. What kind of music did they foster and what differences characterized them?  
Secular music. Troubadours invented songs accompanied by minstrels. They considered the music first, words second. They were noblemen of Southern France. Minnesingers of Germany played their own accompaniments and considered words before music. Meistersingers, a guild of mechanics and tradesmen, composed their songs. Nothing remarkable. Lasted from thirteenth to nineteenth century.
37. What can you say of the folk song and its development?  
The folk song sprang up among the common people. A folk song was not composed all by one person, but was sung to one another and added to by different ones. Only the pleasing strains were kept, however. It thus passed down from generation to generation.
38. In what centuries were the Netherlands the musical leaders?  
1400-1600.
39. Mention some particulars showing the state of musical theory at the beginning of their era.  
Knowledge of harmony advanced far enough to forbid parallel fifths and octaves. Counterpoint written and improvised.
40. After the invention of notation and counterpoint, in what particular was music next to be developed prior to its artistic use as a means of emotional expression?  
In its contrapuntal or intellectual form.
41. Name five great leaders in the Netherlands school, according to their chronological order.  
Dufay, Ockenheim, De Près, Willert, Orlandus Lassus.
42. Mention some of the particulars in which each improved the art.  
Dufay, contrapuntal forms in unison and octave; Ockenheim, contrapuntal forms in fourths and fifths; De Près developed emotional music; Willert, madrigals; Orlandus Lassus, improvement in madrigals.
43. How did the early Netherlands treat the words which they set to music?  
They treated words as secondary. They did not fit the music to the words.
44. What kind of subjects were chosen as the foundation for the masses they composed? Mention instances.  
Secular subjects or sacrilegious subjects, as "The Mass of the Armed Man," "The Mass of the Red Noses."
45. Name some of their successors, Netherlandic and Italian.  
De Rore and Zarlino.
46. What class of composition was specially cultivated during the Netherlandic era?  
Madrigals.
47. What English composers wrought in the same field?  
Welles, Kirbye, Morley, Benet, Wilbye, Dowland.
48. With whom did the first great classical period terminate? Give date of birth and death.  
Palestrina. 1524; 1594.
49. What centuries are included in the dark ages?  
From fourth to fourteenth, approximately.



50. What inventions did most to terminate that period?  
Printing and gunpowder.
- \*51. What great movements and counter movements followed?  
Conquest of Constantinople and revival of Greek literature.
52. Explain the influence on musical development exerted by the conquest of Constantinople?  
Constantinople was the great centre of literature. In the conquest the Turks drove out the men of letters who went as exiles to Italy and other countries, taking with them their knowledge and literature.
53. What effort led to the invention of the opera? Who were the workers?  
Of the "Camerata" to revive the Greek drama. Galileo, Caccini.
54. Whose compositions, by virtue of their emotional qualities, had prepared the way for the opera?  
Palestrina and Orlando Lassus.
55. Who invented the aria, *i. e.*, song with instrumental accompaniment?  
Galileo.
56. Name the composers and librettist of the opera first publicly performed?  
Composer, Peri; librettist, Rinuccini.
57. What was the name of the opera? When and where was it performed?  
Dafne, in Florence; 1597.
58. What was the second and on what occasion was it performed?  
"Eurydice." At the marriage of Henry IV. of France to Marie de Medici at Florence.
59. Did the opera and oratorio have their origin in the same intellectual movement?  
Opera from attempt to revive Greek drama; oratorio, outgrowth of the church.
60. Trace briefly the steps which led finally to the first full fledged oratorio.  
Clergy began by semi-dramatic treatment of Scripture in churches to attract the people; then mysteries, dealing with sin and redemption; moralities, virtue and vice personified; miracle plays, where scenes from Scripture were enacted.
- \*61. What was the subject of first oratorio, and who were the composer and librettist?  
"The Story of Sin in the World." Composer, Guidiccioni; librettist, Cavaliere.
62. How came the word "oratorio" to be applied to this form of art?  
Philip of Neri preached in the Oratorio where a sort of dramatic services were held, and to go to them was "to go to the Oratorio"—hence its name.
- \*63. Enumerate the musical means employed in the early opera and oratorio.  
Dramatic, solos, chorus, ballet (and orchestra).
64. In what did they differ?  
Oratorio had purely religious aim, and the opera had not.

## THE RACONTEUR.

I have not much modified since my way of looking at the universe. More and more clearly I perceive that we know very little of what we should like to know. In philosophy we must have confidence in the infinite goodness and guard ourselves against vain eagerness. We gain nothing by importuning truth, by soliciting it every day. Truth is deaf and cold; our ardor does not touch it. *Die neue Philosophie—die neuere Philosophie—die neueste Philosophie*—Heavens! how youthful these bids are! Why do we dispute about priority in error? Let us learn how to wait; there is perhaps nothing at the end of it. \* \* \* Who knows? Perhaps truth is sad. Do not let us be in such a hurry to learn it.

"The thing that hath been, it is that which shall be." Why should you, dear children, give yourselves such headaches merely in order to end by changing your error? Amuse yourselves, since you are only twenty years old, and work also.—Ernest Renan.

"WHY do we dispute about priority in error?" Wise words these from a man who has spent his life in combating what he imagined were errors. Does it sound like an admission that life is a failure after all, that indifferentism should supplant enthusiasm? Not at all, for mark the concluding word, "work" says the sage who has spent his life in trying to reconcile science with religion, the pleasures of the senses with spirituality. "High living and plain thinking" should be Renan's motto, exactly the converse of Wordsworth's famous utterance. In the application of all this, as with the prosaic mustard plaster, lies its utility. Why do we dispute about the longevity of Wagner's music when we are but echoing the old wrangles about Gluck, Beethoven, even Schumann? Why not apply some Renanic philosophy to music criticism, quit calling names coupled with copious critical mud douches, and *carpe diem*? Alas, because human nature is far stronger than philosophy, and I, who preach the latter so urgently, grow infuriated when someone says Snufowski plays Chopin better than Stewpanski. It always was and always will be. All the same the season is on the wane. Spring approaches (gaze on the snow) and Paderewski sails for Paris next Tuesday. Now is your time, ye crocuses and violets, to do the miracle act and bloom a sweet vernal bloom for the pianist with the most tender and flower-like touch we have had for generations (besides supplying the ineffable young miss who resides in this city and who places fresh violets every morning before a photograph of the golden aureoled Pole), and speaking of generations reminds me of a story.

Patrick Fsky (this is new) once played in a small town in England, Wolverhampton I think it was, when at the conclusion of his concert he was approached by a blind man, who said: "Sir, you are the second pianist who has given a recital here; my name is Bywater; I am an amateur, consequently I know what I'm talking about." Of course the pianist was pleased to think he represented 1 per cent. out of a possible 2 (Rubinstein's estimate of musical culture in England you may remember) and asked, "Who was the other per cent.—I mean pianist?"

"Thalberg," said the sightless amateur. Think of it—think of Wolverhampton—two piano recitals in about forty years. What a haven for a weary music critic!

Out of the fullness of my heart and likewise my hearing I salute you, Wolverhampton!

One story means two, despite my earnest effort to talk seriously to you to-day. By some chance or other those slightly dissimilar composers Johannes Brahms, Johann Strauss and Massenet happened to be dining at a private house in Vienna. Massenet was restless, exceedingly restless, during the early part of the dinner and finally said to his neighbor, who happened to be the daughter of the host: "Miss X, how do you say 'admirable' in German?" He was told "Bewunderungswürdig," a jawbreaker for the talented Gall (I mean "Gaul"), who tried it over several times at private rehearsal and then blurted out (the word above, it is "admirable" in German, I won't write it out again, I hate pianist's cramp). He kept this "admirable" up every time a fresh dish was put on the table until the gills of the hostess became bloated with patriotic and culinary pride. "A Frenchman like Austrian cooking. Unmöglich!" she thought. Then someone asked Massenet what he meant by saying in German "admirable." Was it the dinner, the appointments, the picture, the company? None of these things did it turn out to be, but "Lotte" the pretty waitress of the house. Massenet must be a man of taste.

Ferdinand Sinzig, the pianist, gave a very distinguished musicale at his pretty rooms last Saturday afternoon. With Franz Kneisel, the mellowest and tenderest of violin virtuosos, Mr. Sinzig played Tolstol's abhorrent and the world's favorite violin and piano sonata, Beethoven's "Kreutzer," and later the host gave the andante from Brahms' great F minor sonata, op. 5, some of the valse, the B minor rhapsody and the Gluck gavotte by the same composer and the op. 100 sonata in A, for piano and violin. Mr. Kneisel also played a Hungarian dance. Mr. Sinzig's cup of happiness is well nigh brimming if he can play Brahms before a roomful of beautiful women and cut roses. A curious but agreeable combination.

Mr. John Bunting, whose musical articles are always an interesting feature of the Philadelphia "Music and Drama," relates that a few seasons ago when Campanini sang Verdi's "Otello" at the Academy in that city the business of the part was evidently modeled from that of the illustrious Salvini. This was particularly apparent in the third act where "Otello" flings "Iago" to the floor. But, as Campanini had considerable vocalizing to do about that time, he flung also to the floor his set of "store" teeth, which rolled gracefully down to the footlights, and the audience was too decorous to spoil so important a scene by any noisy demonstration.

The woman who plays the piano with her toes has turned up once more. She still prefers to pedal on her queer keyboard that fetching, chiropodistical ditty, "The corn is waving, Annie dear."

Isn't this a specimen of American journalism clipped from the Hartford "Courant"? "Genial Mike" Nolan, the bright eyed and red haired author of 'Annie Rooney,' was a prisoner in the police court to-day. The charge against him was theft. He was convicted, fined \$7 and sent to jail for thirty days." To make the above more apposite, the "Sun" prints it with the caption, "The Mills of the Gods Get There." As Willie Wilde (Oscar's brother, and Frank Leslie's bride) said in his recent strictures on native journalism: "In the name of heaven, 'get where?'"

This is what Louis Elson says of Eugen d'Albert and could it be said more happily? "Which is the bolder, a lion or a tiger? Which has the more delicious flavor, Johannisberger or Lacryma Christi? Answer these questions authoritatively, and I can tell whether d'Albert eclipsed Paderewski or no. I can only compare d'Albert with d'Albert. In doing this I found the tone less resonant than heretofore and perhaps a trifle less sympathetic, but the performance of the 'Emperor' concerto was one beyond and above criticism."

That is about the size of the discussion; d'Albert can only be compared with d'Albert, but I dearly wish the young lion would have his claws clipped betimes. He plays like a lion with surge and fury, irresistible force and audacity, but could he not conceal his art more? The concealment of the inner mechanism of art is to reach the highest art and gentle Eugen shows too much how the thing is done; too much effort is made; too much work and not enough play. I fully comprehend the serious noble side of the young man and how he must despise the dilettantish (to use a vile expression) trifling of some pianists, but why rub all the bloom off his touch in his attempt to be sincere? All warmth and color should not be dispensed with because of the lofty idealism of his art. I fear d'Albert is treading too much in the footsteps of Bülow, who in his efforts to be free from subjective "sensationalism" ended up by being sensationally dry. Rubin-

stein plays Beethoven and Bach superbly, and with what a touch and with what a rich organ tone!

Must the voice become harsh and strident the moment the classics are approached? Do nobility and dignity of conception preclude all external beauty of tone? If so, give me the most luscious Slavonic touch that ever emanated from Slavland in preference to the dry, pedantic finger blow of the man who is bitten by the North German notion of objectivity in interpretation. Now the gist of all this is that d'Albert played the Beethoven "Emperor" concerto last week in Brooklyn so as to make my hair stand on end. It was glorious (and incidentally, I suppose, Beethoven) playing. It was sensational in the highest degree, inasmuch as it thrilled my ancient and sound weary aural hide, and to do that with a Beethoven concerto a man must be a d'Albert, for I'm sick unto musical megrims with Beethoven concerti. Therefore, if I talk about d'Albert, I'm only indicating a tendency in the gifted young artist, a drift, a trend in his development that appears to be Bulowwards. That means stern self repression, no individuality but a dry one, and in the end colorless, machine-like playing.

You know what Weitzmann said about Tausig's latter days. Of course that great artist was overtrained, mentally and physically. He grew weary of display, as all great men must, but in the effort to dig up the spiritual meanings of the great musical gospel he failed to remember that man cannot live by bread alone. Grace, beauty, sweetness, light, all play an important part in music, particularly in piano music, for the piano has no such sensuous tone as the voice, violin or cello. I'm for beauty first, interpretation next, or put it the other way if you wish, so you get the beauty in somewhere.

D'Albert is still full of young blood. Just listen to the way he plays Liszt's tremendous etude, "Feu Follet." He makes it something very exciting and of course masterful. He is always *that* or nothing. I wish nature had endowed him with his wife's (Teresa Carreno's) touch, but nature always stops short somewhere.

With most of us the most natural short stop is money.

This is very good from last Saturday's "Post":

A few months ago, when the critics were discussing the question whether Mr. Paderewski could play Beethoven properly, Dr. William Mason wrote an instructive and amusing article in *The Musical Courier* in which he showed that, if we were to believe the critics, no pianist, not even Liszt or Rubinstein, ever could play Beethoven. Dr. Mason might have gone a step further, for, according to a contemporary of Beethoven, C. Pleyel, Beethoven himself wasn't much of a Beethoven player. Pleyel wrote to his father in 1801, after visiting the great composer: "At last I have heard Beethoven! He played one of his own sonatas. His execution is wonderful, but he has no 'school'; his technic is not finished—that is to say, his playing is not pure. He has a good deal of fire, but he pounds a little too much; he creates diabolic difficulties, but does not overcome them quite clearly. Nevertheless he gave me great pleasure by his improvising; he plays whatever comes into his head, dares anything, and sometimes does astonishing things."

There you get it hot, you people who prate about correct interpretations and intentions of the composer. I don't want to hear a Beethoven sonata (I never do) played with a Chopin touch, but I am quite sure Beethoven would be horribly nonplussed if he had to decide among the legion of pianists who are each playing his music in the only Beethoven manner.

When Paderewski played in Cincinnati, at the Music Hall, the roof leaked and a few drops chased over his nose. "See how he cries when he plays Chopin," said a tender-hearted lady; "isn't it delicious? It's the Polish sensibility, you know. It makes me so emotional. Boo-hoo!" And she started a little eye leak of her own. Patrick F. Ski was probably saying something that Director Alexander Lambert could translate, "Damtheirsoulskis" it sounded like. On the trip West he was once taken for a Circassian beauty; so his secretary, Mr. Görlitz, says. I hope when he returns next season every possible combination and counterpoint of jokes on his name and hair will have been exhausted. And as I started some awful ones myself, all the more can I say—Ignace Jan, I'm the man who mocked your hair of sulphur; of your name I made game; I cry "mea culpa." Oh!

**Engagement of Miss Pinner.**—Miss Carlotta F. Pinner, the popular soprano, has been engaged to travel with the Lloyd Concert Company through Canada and the East, the engagement dating from April 21.

**The Second Morgan Matinee.**—In the absence of Mr. George W. Morgan, who is still far from well, Mr. William C. Carl was the organist at the second of the Morgan organ and harp recitals in Chickering Hall last Friday afternoon. He played exceedingly well Handel's organ concerto No. 10 and music of Dubois and Guilmant, one of the latter's compositions upon the program, a "Communism," yet in manuscript, being dedicated to Mr. Carl. Miss Maud Morgan played upon the harp in her usual pleasant fashion. Miss Wigham played on the piano and Dr. Carl Martin sang.—"Herald."



## PERSONALS.

**C. M. Vet Writes.**—"I could not afford to be without it," writes C. M. Vet, of Detroit, to *THE MUSICAL COURIER*. "In my estimation it ranks first among musical weeklies." A universal opinion.

**Robert Kaufmann Sails.**—Mr. Robert Kaufmann, the tenor from Switzerland, who in the Liederkreis performance of Zollner's "Columbus" sang the part of "Roderigo," and who was also heard in Steinway Hall and various other places in New York and Boston, sailed for Europe on the 16th inst. He was compelled to leave America to fill his engagements in Aix la Chapelle and Hanover to sing the "Evangelist" in Bach's "Passion Music," and to respond to his numerous calls to Basle, Switzerland and other points. His many friends will be glad to hear that he intends to return to these shores during the fall season.

**On a Sad Mission.**—Mr. E. M. Bowman, the president of the American College of Musicians and head of the musical department at Vassar College, left suddenly for St. Louis on Saturday to attend the funeral of his father-in-law, Mr. William Jones, an honored citizen of that place for over fifty years.

**Studying under Joachim.**—Mr. Maximilian Lichtenstein, of New York, has gone to Berlin to study for a few years under Professor Joachim. Mr. Lichtenstein is a highly talented young violinist.

**From Halifax to Philadelphia.**—A valuable position as principal tenor of one of the chief churches in Philadelphia having been placed in Dr. Spark's hands, of London, that gentleman has selected, after examination, out of a large number of applicants, Mr. William Bristowe, of Halifax.

**From Hamburg to London.**—Conductor Gustav Mahler, of the Hamburg Opera House, has been engaged to conduct Sir Augustus Harris' forthcoming German opera season at Covent Garden.

**Herrmann Her Husband.**—It is now learned that among the several people to whom the late Mrs. Cziliag, of Vienna, was once upon a time married was Professor Herrmann, the conjurer, but the two had long been separated.

**Randegger Receives Royal Recognition.**—Mr. Randegger, the well-known London teacher of singing, has received through the Italian Ambassador, Count Tornielli, from the King of Italy, his diploma of the Cross of Knight of the Order of the Crown of Italy.

**A Grandson of Catalini.**—As is often shown in the history of vocalists' careers, even the most eminent, the discovery of their "having a voice" has been a matter of accident. A circumstance of this nature is illustrated in the following incident, which is said to have occurred recently. An entrepreneur, having occasion to call upon a city merchant, while waiting in an outer office heard one of the clerks singing snatches of airs *sotto voce*. Struck by the quality of tone, he spoke to the possessor of that voice and appointed an interview for putting his vocal powers to something like a test. So good an account did the clerk render of himself that he was at once offered an engagement as leading tenor in an approaching touring company, which was promptly accepted. On further inquiry the clerk proved to be no other than a grandson of the famous soprano Catalini, the Queen of Song.

**Thomson's Violin.**—It is a matter of history that Burns wrote the majority of his lyrics to melodies played to him on a violin by Thomson, his coadjutor. Recently there has been unearthed at Edinburgh the identical instrument which seconded the poet's inspirations. This reminds us of a similar instance where violin playing had so strong an influence over the moods of genius, for a frequent visitor to Gainsborough's studio was Colonel Hamilton, who played to the artist at long intervals, and it is said that the painter's work was never so skillfully or expeditiously accomplished as with this musical aid.

**Divers Deaths.**—Mr. Frederick Kingsbury, professor of the piano at the London Guildhall School of Music, but better known to the English public as conductor of the promenade concerts held at the Agricultural Hall in 1868, recently died from paralysis. Despite his exacting duties Mr. Kingsbury contrived to find time for the composition of several vocal and instrumental pieces. He was also the author of some theoretical works.

**Mr. Joseph Heyberger,** who was for many years director of the choir at the conservatoire, Paris, died recently in that city. Mr. Heyberger had just completed his sixty-first year. He was a native of Alsace and in the early part of his career occupied the post of choir director at Mulhouse. The outcome of the Franco-German war, however, impelled him to leave that captured province, and in 1874 he settled in Paris, where he received and retained until his demise the appointment above noted.

The death is also announced of the promising young American operatic vocalist, Miss Lelia Risley. The young lady was, it is understood, originally a church choir singer in America, but she went to Europe to study under Marchesi. She afterward sang at the Paris Opéra Comique, and was last year engaged by Sir Augustus Harris for the Royal Italian Opera. The day before the

news of her demise had reached Paris her engagement had been signed as one of the contraltos of the Grand Opéra. She was, however, seized with influenza and died in Vienna as far back as January 10, although why we have only just received the news from the foreign papers is not altogether clear.

The death is also announced of Mr. Charles Dubois, aged seventy, organist of Moulins Cathedral, and a well-known composer of church music and theoretical works.

**Characteristics of Chadwick.**—A writer in the Chicago "Figaro" says: "Mr. George W. Chadwick, of Boston, was recently selected by Mr. Thomas as the composer of the music for the ode which is to be partly read and partly sung at the dedication of the world's fair buildings next October. He will write an overture, probably two choral interludes and a finale for chorus and orchestra. Mr. Chadwick is a little more than thirty years of age, and he is described by his friends as a man of keen intellect and cultivated tastes, warm hearted and ready to make a joke or take one with equal good humor. An interesting talker, well informed on many subjects besides music, he has enough of the artistic temperament to be independent of custom and entirely ready for an unconventional adventure, should it happen to please him. A little tale is told to illustrate this trait. In Paris a few years since Mr. Chadwick persisted in wearing a little traveling cap, in spite of the ridicule of his friends and the jeers of the street gamins. The jocular entreaties of an artist companion, however, finally brought him to a hatter's, where nothing short of a straight brimmed top hat of the most pronounced style would satisfy him. Later the two men went together to a little town in Holland, where Mr. Chadwick continued to wear the top hat, attracting crowds at its every appearance. There no remonstrances availed, as the composer cheerfully insisted that he had bought the hat to please the artist and would not think of depriving him of the gratification of studying it."

**Sebastian Bach Schlesinger a Court Composer.**—The "Times" London dispatches contained the following last Sunday: Sebastian B. Schlesinger, well known as the Reading Company's agent in London, who combines an alert attention to business with the diversions of a cultivated musical amateur, has written the score to Tennyson's "Lines on the Death of the Duke of Clarence," and not only received the personal permission of the Princess of Wales to dedicate it to her, but has a whole sheaf of letters from members of the royal family, from the Queen down, thanking him for copies.

## Natalie Haenisch.

**THIS** number of *THE MUSICAL COURIER* publishes a portrait of a celebrated German vocal artist and teacher, the Royal Opera singer, Miss Natalie Haenisch, of Dresden.

Miss Haenisch is one of those musicians who have devoted all their lives to the study of music for its own sake, never seeking by aid of trumpeting of any sort to attain fame. Her sweet voice, the finished style, her poetical individuality always took her audience by storm wherever she was heard. She appeared on the stage in several German cities—Prague, Frankfurt, Coburg, Brunswick, Bremen, Hanover, Hamburg, Schwerin, Vienna, Dresden, Berlin—and her renown as an artist is favorably known also in France and Italy.

She is respected as a woman of strong character, never yielding to anything that she does not consider right. Her friends regret very much that she so early gave up her career on the stage, where she was excessively admired in parts such as "Rosine," "Elsa," "Elisabeth," "Lucia," "Dinorah," "Susanne," "Sonnambula," "Margarethe," &c.; but not being strong her health suffered so much from the fatigues of stage life that she was obliged to retire. Besides, her ideas of right and wrong brought her on one occasion into such a severe conflict with her chief—the intendant of the Royal Opera in Dresden, Count Platen—that she instantly threw up her engagement and left the stage forever. Nothing could persuade her to sign a permanent contract again; she was henceforth heard only "as a guest," occasionally, in different places.

From this moment she consecrated all her life to private instruction. She also met with the same success as a concert singer that she had had on the stage. Miss Haenisch is considered the best of lady teachers in Dresden. She herself is a pupil of the famous François Delaarte in Paris. The Dukes of Coburg and Meiningen have decorated her with the medals for art and science and lately the Duke of Schwerin honored her with the title of Court Singer. As a teacher she is very much "en vogue" and appreciated. Her pupils are devoted to her. In her salons in Dresden she receives the high aristocracy as well as musicians of first order.

Among her numerous pupils nearly all nationalities are represented—Americans (whose intellect and talent she thinks highly of), English, Russians, Swedes, Norwegians, Germans, Australians, New Zealanders, &c. We mention only two, Miss Eliza Wiborg, a highly gifted young Norwegian, who last summer created quite a sensation in Bayreuth, where she took the part of "Elisabeth" in "Tannhäuser," and who has been engaged by Mrs. Comsia Wag-

ner also for next summer to take the same part, and a young American lady, Miss Swinton, with a beautiful alto voice, who next year will be ready to appear before the critics. She has most successfully this winter introduced herself as a future concert singer at several private musicals in the salons of Miss Haenisch. Miss Swinton, after having finished her studies with Miss Haenisch, intends to sing in public also in America. A young German lady, Miss Kretschmar, with a nice soprano, will become a charming soubrette. She will make her début on the stage next winter.

Being of good family, Miss Haenisch takes a great position in Dresden society. One seldom finds such talent combined with so much of character, unselfish kindness and fine breeding as there is represented in Miss Natalie Haenisch.

## The National League Meeting.

**THE** program of the week's proceedings of the National League of Musicians, which held its business meetings at the Marlborough Hotel, and which was published in the last issue of *THE MUSICAL COURIER*, was strictly adhered to. The business transacted was about the following:

Any member of the National League of Musicians in good standing may join the Mutual Insurance, or Death Benefit, Association on payment of 25 cents as an initiation fee and 25 cents dues per annum. On the death of a member \$500 will be paid to the designated beneficiary, and a special assessment of 5 cents per member will be levied so as always to leave in the treasury sufficient money for at least five other benefits.

The fact that any member of the league is in delicate health will not prevent his joining the insurance association.

Among the business brought before the convention was the disputed question of the extent and kind of protection to be given by the Government to musicians. A measure has been introduced in the United States Senate by Senator Quay and in the House of Representatives by Congressman Cummings entitled "A bill to define the duties of army and navy musicians and to regulate their pay." The contention of the Musicians' League is that military and naval bands seriously interfere with the business of civilian musicians, who cannot afford to compete with musicians regularly in the employ of the Government, who take outside contracts as just so much clear gain, however small the amount received for their services. Another bill introduced in behalf of the league is entitled "A bill to amend the contract labor law." This bill is directed against speculators who hire foreign orchestras and bring them on tour in this country.

Since the last annual convention eighteen local unions have been admitted to membership in the National League, most of them in Western States. A year ago the total membership in local unions was only 6,741, and now it is 9,912. A scheme for a life insurance feature of the league will be offered for consideration at the convention, which contemplates a \$500 death benefit at rates about the same as those offered by regular life insurance companies.

Secretary Tracy's reply to the league's request that the Marine Band should not be allowed to go on its concert tour was read, in which Mr. Tracy refused to interfere this year, inasmuch as the protest had arrived but four days before the tour was to begin.

A resolution to exclude local assemblies which had not at least twenty-five male members was defeated, as it was declared to be legislating against women.

Mr. P. S. Gilmore was present during a session and briefly addressed the meeting. He reviewed the progress of music in the last forty years and said he felt that the National League should take some way of recognizing those who have been instrumental in bringing the orchestras and bands of a few decades ago before the public. He spoke of the good work performed in this department by Messrs. W. N. Jordan and Henry L. Higginson, of Boston; of the noble efforts during later days of Jeannette M. Thurber and Andrew Carnegie, and suggested that in appreciation thereof the league place those names on its honorary membership.

Reuben Springer, of Cincinnati; Patrick S. Gilmore himself, and Theodore Thomas were also suggested by others. This suggestion did not meet with the approval of the league, a resolution being adopted that it would be "impolitic to so honor those of means and forget those not so favored by fortune."

The election of officers resulted in a display of party feeling that at one time threatened to produce a split in the league. A ballot was taken for president on Friday night, resulting in sixty-eight votes for Mr. Ruhe, of Pittsburgh, and fifty for Mr. Miller, the retiring president. As the total vote was greater than the number of delegates present the vote was declared illegal.

When Saturday's session opened President Miller took the floor and declared that the report circulated that he had promised not to be a candidate for re-election was "a lie." He failed to understand why he was opposed and why so many delegates worked maliciously against him,



and he defied anybody to point out where he had been negligent in his duty. He withdrew his name, but after some Western delegates protested he consented to stand as a candidate.

After several delegates had delivered bitter speeches, during which charges and counter charges of plotting and secret caucuses were made, a vote was then taken, resulting in Mr. Ruhe's election—sixty-six to fifty-one. The other officers elected were: First vice-president, Samuel Davis, San Francisco; second vice-president, Harry Asmus, Buffalo; third vice-president, Emil Drach, Chicago; treasurer, J. M. Lander, New York; secretary, Jacob Beck, Philadelphia.

Before final adjournment in the afternoon the new officers were installed. Retiring President Miller declined to allow the convention to adopt resolutions of indorsement of his administration, but being pressed by his friends withdrew his objection. The next convention will meet at Detroit the second Tuesday in May, 1893.

A banquet was given at Delmonico's last Friday night. The president of the New York Union, Alexander Bremer, presided, and among the guests were William Steinway, Walter Damrosch, Italo Campanini, Anton Seidl, Daniel Frohman, Rudolph Aronson and Rafael Joseffy and many other well-known people. Chauncey M. Depew dropped in late in the evening and was called upon for a speech, and a witty one he made. General King, Father McGlynn and others also spoke. Take it altogether the meeting was a great success.

### Organ Loft Whisperings.

FOR over a score of years has Mr. Geo. Wm. Warren had sole control of the church music of the church of St. Thomas, one of the most exclusive, largest and wealthiest congregations in the metropolis. In all that time neither suggestion nor question has been offered by a singer, nor, so far as anyone knows, an impatient word passed between the members of the choir, which consists of quartet and chorus of forty voices.

The aim of the musical direction here has not been sensational popularity, but pervasive choral devotion. Organist and quartet, professional artists of the highest order, alike have subjected their talents to an artistic harmony of sentiment between service and song. Not heavy but suitable music is chosen—music that accords not only with worship, but with the worship of the particular day. Chant and response are sung as carefully as "Te Deum" by the choir. Themselves active Christian people and mainly members of the church, the organ loft is not a concert room, but a church pew. At 8 p. m. Fridays the quartet are as promptly in their places and as obedient and conscientious as the most amateur member of the chorus.

"Way over by the river" is the way in which the pretty home on Beekman place is designated by the friends of Mrs. Gramm, who has been soprano of St. Thomas' Church for twelve years.

Not so "way off," however, as not to form the pleasant meeting place of scores of admiring friends in the unique little parlor, whose walls are almost washed by the waters of the East River and whose huge bow window makes the frame for a waterscape of picturesque order. The pretty room, clad in yellow tones, a fine organ, paintings and numberless portraits of musical celebrities, bespeaks the musician. Adjoining is the music room proper, whence issue the tones that have delighted so many ears.

Tall, straight, of splendid proportions, with quantities of blond hair, large, intelligent blue eyes, a strong but beautiful mouth and chin, oval face and refined feature, in appearance and occult fascination, Mrs. Gramm, who was Miss Marie Schellee, reminds one strongly of Mrs. Harriet Hubbard Ayer. Her speaking tones are musical and holding, her manner well bred. Her husband is connected with the Schwarzenka Conservatory. Two pretty blond children, with a naturally domestic disposition, and not over robust health have united in causing her almost total retirement from public life.

Miss Emily Winant, personal friend and musical chum of Annie Louise Cary-Raymond, has sung in the choir of St. Thomas fourteen years. A good woman in the best sense of the word, charitable, deeply religious, without bigotry, envy, or personal antipathies, music is but the outgrowth of her nature. Her mother a sweet home singer, sisters artists of brush and pencil, heritage is not as strongly marked in her case as in most prominent instances. Yet she has been a musician from babyhood. Her speaking voice is like a call to battle—a mixture of clarion tones and a sympathetic gurgle that is wholly individual and inimitable. Of conventional instincts, her peculiar dignity and self respect have never once been strained for effect. Even the comic effect of song is difficult of personation by her. She has never sung at Sunday night concerts and is as strict in her religious observances as though she never stood before a footlight. "I do not think it wrong exactly, but somehow it is distasteful to me" is a common expression of hers. Criticism of another for that which she herself disapproves is, however, unknown to her.

Her musical liberality is broad as her character. "I

love all music that is well given. The ballad appeals to me as does oratorio and Passion music. I love instrumental as vocal, but I want all good of its kind." Proving that the emotion of church music is musical, not necessarily devotional, she cites the highly emotional and effective singing of Passion music by Jews and even infidels. She does not think that church work interferes with operatic study, except in the division of time and attention; would have a student devote herself exclusively to that which she desires to make a life work; but to an artist all styles are possible.

Self study has to her been the most powerful musical influence. Some grow through musical literature, some through personal association, some through the rendering of the works of the masters. The care of her voice does not trouble her. Only in the matter of diet does she think about it. Tight lacing she considers out of the question for singers, but does not abjure the corset. Herself blessed with an unusually long waist and fine height, her size seems but fine proportioning. A brunette with blackest hair and gray eyes, a full under face and large mouth, with rather narrow forehead and straight nose, full white throat and wide chest, Miss Winant is one whom anyone would select from among a crowd as a singer. Constantly laughing, she is a living refutation of the legend in regard to "doleful contraltos."

She thinks a common fault, especially of "heavy altos," is carrying the chest tones too high. She changes on E. Mrs. Carl Alven changes on G always. In neither case is a break perceptible, the tones are so well covered. Miss Winant lives at New Rochelle, but has a charming studio on Madison avenue. She does not expect to go to Europe this year, her father having had a third attack of apoplexy, and every spare moment being devoted to him.

Mr. Squire and Mr. Dabney, both young men, are the tenor and basso of St. Thomas' quartet. The latter, brought as substitute for Mr. Elder, has been retained for satisfactory work. Mr. Squire is a business man with large musical capabilities. Both give promise of bright musical future.

Mr. Elder, after a season of London instruction, is now with the Agnes Huntington Company.

The relations are pleasant between the congregation and choir, although the latter is so large that much sociability could not be expected. Not infrequently a member of the choir receives a kind letter from someone who has been especially moved by the singing. At entertainments elsewhere in the city pleasant people frequently claim acquaintance with the members, with whom they have felt "always acquainted."

### A Modern Discussion.

PEWHOLDER—Don't believe in it, sir, don't believe in it at all—this whole business of taking in operatic stars to our church choirs. Just like purchasing a high priced piece of bric-à-brac to show off the wealth of the house with—pointing to it on every occasion—advertising the church through the choir; that's all it is. I—

COMMITTEE MAN—But, my dear sir, the "advertising" is only incidental, by no means the prime motive. Don't you see these good people must have extra music nowadays—been educated up to it. They have not been going to the opera houses to hear the greatest artists of the earth six days in the week without having a certain musical taste developed that must be met on the seventh. Bad work sitting down to discordant howlings or tame hymnal inefficiency after such a training. I can tell you, hard enough on good Christians; to "the stranger within the gate" unbearable, won't stand it! Like the wise wife who adapts the fashions of her less correct sisters to accent her own charms, the Church cannot afford to let the world have all of the beauty of life—must utilize it—else she loses the lives.

PEWHOLDER—Well, then, at least let your prima donna realize that she is engaged by a church, not by an impresario. Her work is due to the church through a fancy salary; make her give it her whole attention. Your "stars" are always slipping off from service to attend a concert somewhere. They—

COMMITTEE MAN—Ah, yes; that would be all very well if her church position were guaranteed her for life, but you are just as liable to drop her at the end of a year for a new star—no, not necessarily a brighter one. It is but a question of time when you drop her, anyway; it is the record of every church singer. Then where will she be? The best you can give her is little compared with stage salary. If she gives up the latter for the advantage of private life and the opportunity of study she gives up much with it. You do not realize how much a prima donna gives up in accepting a church position. She is chained to rehearsal and Sunday service—a short chain for one who is in demand in every city in the Union. She must make hay while the sun shines, for certain it is you will not make it for her when the sun goes down. The only thing for you to do is to keep your church folks "close to the Cross" and away from the opera house. If you can do that they can then sing for each other and the praise of God; otherwise they must take part of the opera house home with them.

On dit, since the last issue of THE MUSICAL COURIER, that some such discussion as the above has been seething in the musical kettle of the Forty-second Street Presbyterian Church, making, indeed, not a little sizzle and steam. In point of fact it has been hinted that Miss de Vere's position is in serious danger (even though settled upon) owing to her rather parenthetical treatment of the choir work. "Slipping off" to sing the "Stabat Mater" at Carnegie Music Hall of a Sunday evening seems to have proved a crowning point to the feeling in this regard. The seductions of a flimsy rival of inferior parts might have been tolerated—indeed often has been by the complacent provider—but the claiming of the attentions of the precious mistress of song by a rival of so noble mien as the "Stabat" was not to be brooked. The tiger of the c. p. has finally been roused.

So full of reason are the two sides of this difficult problem and so fully do we sympathize with both that we sincerely hope for an amicable solution.

### HOME NEWS.

Mr. Warren's Organ Recital.—The program of the 212th recital, which took place last Thursday at Grace Church, was as follows:

Organ fantasy in D, op. 55.....Moritz Brosig  
Adagio in F, from the "Sinfonie Triomphale".....Hugo Ulrich  
Organ sonata, No. 4, in A, op. 31.....A. G. Ritter  
"Lamentation," op. 45, No. 1.....Alex. Guilman  
Musette in A.....Enrico Bossi  
Toccata and fugue in D minor.....J. S. Bach

The organ fantasy in D, which begins the program, is the third of a series of fantasies which Brosig has written for the organ. It is of a dignified, somewhat classical character, and combines much original beauty with great contrapuntal skill. It is rather too profound a composition for the amateur organist to meddle with. Ritter's difficult sonata received a very fine interpretation; the rapid runs were very clear and distinct, and the heavy choral passages were given with tremendous breadth and impressiveness.

A very interesting piece is Enrico Bossi's musette in A. Not too long, and full of sparkling vivacity and quaint elegance, it is a fine addition to a concert program. J. S. Bach's toccata and fugue in D minor, a work which is known by almost every organist in the country, was played splendidly. It was not the so-called "Doric" toccata which was played at this recital, but the one in Peters' Edition Book 4, No. 4, which is probably the most dramatic, by far, of any of the master's organ works.

With the Tavery Concert Company.—Miss Frances Florence, who is the contralto of the Tavery Concert Company, made successful appearances at the concerts of the company at Baltimore and Washington. The company will make an extended tour after Lent. De Vivo is the manager.

Miss Russell in Grand Opera.—Nearly all the arrangements have been completed for Miss Lillian Russell's appearance at the Metropolitan Opera House on the evening of May 30. The singer's tour will end on April 28, and her appearance at the opera house will be her final one in this city this season.

It has been decided to give "La Cigale" in its entirety and also the second act of "Martha," in which the prima donna will sing the principal part for the first time. In this act occurs the "Spinning Wheel Quartet," "The Last Rose of Summer" and the "Good Night Quartet." Tagliapietra will be the "Plunkett" and Streithmann will be the "Lionel."

The performance of "La Cigale" will be the best one of the opera in this city, and when the company returns next December it will present "Fanchon's Daughter."

The Marine Band.—The United States Marine Band, to which the National League of Musicians has been paying its compliments the past week, started Monday on a tour to the Pacific Coast. The leave granted by the President is so limited that an average travel of 200 miles per day is required to complete the tour. The first stop made out of Washington is Chicago, after which only one day each is given to St. Louis, Kansas City, Omaha, Denver, Salt Lake and Sacramento. San Francisco is then reached, and the return made via Portland and the Northern Pacific. So rapid a tour by so large an organization is unprecedented in the history of concert companies.

Miss Schottenfels' Recital.—Miss Rose Schottenfels will give her second song recital on to-morrow afternoon at 2:30 in Chamber Music Hall.

The Last Paderewski Recital.—Paderewski will give his final recital in New York on Saturday afternoon in Music Hall.

Next Week's Opera.—The supplementary season of two weeks of the Italian and French Opera Company, at the Metropolitan Opera House, begins next Monday evening with "Faust;" Wednesday evening, "Traviata," with Patti; Thursday evening, "Romeo et Juliette;" Friday evening, first and only performance this season of Wagner's "Flying Dutchman," with Lassalle in the title rôle, Albani and Edouard de Reszke. Anton Seidl will conduct. Saturday afternoon Patti will sing in "Martha." Truly, la diva's re-



peritory is astoundingly novel. Maurice Grau and Henry E. Abbey have been negotiating for some time to secure Chicago houses for the world's fair season. The project has, it would seem, been successful. According to a dispatch from Akron, Ohio, Mr. Abbey announced that he and Mr. Grau had secured the Auditorium for six months during the fair and that they were negotiating for a theatre further down town, with assurance of success. The Boston engagement, which closes next Saturday afternoon, has been a pecuniary failure.

**She Wants More Money.**—Mrs. Maria A. Hoyt, an opera singer, who is the widow of the late George Hoyt, a millionaire of Kingston, Pa., has come on there from Denver, Col., to ask for \$250,000 out of her husband's estate. His family gave her \$100,000 at his death, and she signed a release, but now claims she was too ill at that time to know what she was doing.

**The d'Albert Recitals.**—Mr. Eugen d'Albert will give three recitals of piano music at the Madison Square Garden Concert Hall on the afternoons of April 5, 7 and 9 proximo. The first of his programs is devoted to Beethoven, its numbers being variations in C minor, sonata in C major, op. 53; sonata in E minor, op. 90; sonata in E major, op. 109; sonata in A flat major, op. 110. Program No. 2 draws upon Bach, Beethoven, Mendelssohn, Raff, Tausig and Liszt, and program No. 3 upon Bach, Mozart, Brahms, Chopin, Rubinstein and Liszt.

**"Samson and Delilah."**—The fourth and last of the concerts of the Oratorio Society for this season will take place on Friday afternoon and Saturday evening next, when Saint-Saëns' opera, "Samson and Delilah," will have its first performance in America. The soloists will be: "Delilah," Ritter-Goetze; "Samson," Sebastian Montariol; "High Priest," Homer Moore; "Abimelech," Emil Fischer. The full chorus of the Oratorio Society and the Symphony Orchestra will participate.

**What, Again?**—El Paso, March 19.—After a disastrous and rather exciting tour of Mexico the Emma Juch Opera Troupe arrived in this city yesterday. At Chihuahua the company were held back two or three days, the treasurer having no funds to pay further railroad fares. Manager Merrick of the opera house in this city helped the troupe out, advancing money enough to bring them here. He will take his loan out of the receipts. The company will work North back to New York. Some of their adventures have been ludicrous, according to the singers.

**Sunday Evening Music.**—On Passion Sunday evening, April 3, the choir of the Church of St. Mary the Virgin will give their annual Lenten recitation, singing Haydn's "Stabat Mater" and Mercadante's "Seven Last Words." Mr. Campanini will sing the solo "I Thirst" in the first named work, and the "Cujus Animam." The choir will be augmented for the occasion and will have the assistance of an orchestra. Dr. G. B. Prentice will preside at the organ, and the chorus will be under the direction of Mr. J. M. Prentice.

**The Seidl Society.**—The Seidl Society's young folks' matinee at the Academy of Music, Brooklyn, on next Saturday afternoon, promises to be an interesting event. Seidl's full orchestra and a number of capable soloists, including Miss Müller-Hartung, will take part.

**Rummel's Recitals.**—An announcement of more than ordinary interest to serious lovers and students of music, as well as to those who wish to hear some unfamiliar compositions of genuine worth, is that of seven historical recitals of piano music to be given by Franz Rummel at the Madison Square Garden Concert Hall on April 1, 2, 4, 6, 20, 27 and May 4, at 2:30 P. M. Mr. Rummel's scholarly comprehension of all schools of piano music and his extraordinary ability in the presentation of different styles promise to make these recitals the most valuable in an educational way that have been given since Von Bülow's Beethoven cycles. The seats for these matinees are already on sale at Schubert's.

**Campanini's Benefit.**—Campanini will give his annual concert at the Lenox Lyceum on Saturday evening April 17. He will be assisted by Fursch-Madi, Miss De Vere, Miss Margaret Reid, Mrs. Scalchi, Galassi, Emil Fischer, W. H. Rieger and Maud Powell.

**Colonel Mapleson's Illness.**—Col. Henry Mapleson, eldest son of Col. J. H. Mapleson, the impresario, who was reported by cable to be dangerously ill in Paris from a paralytic stroke, said last Sunday evening in his apartments, No. 126 East Thirty-fourth street, that he had received no answer to the cablegram he sent on Saturday to the proprietor of the Hôtel du Rhin, Place Vendôme, Paris, inquiring as to his father's condition. Colonel Mapleson does not think his father is suffering from paralysis, for in that case he would have heard from his brother who is in London, or from his father's secretary, who is always with him. He thinks it likely that his father has had an attack of the gout, to which he is subject, and that his illness has been magnified.

**A New Composition for Violoncello.**—C. F. Kahnt Succesor, of Leipzig, announces the publication of a new composition for violoncello, with piano accompaniment, entitled "Pagina d'Amore," by Otto Floersheim. It is dedicated

to Mr. Henry T. Finck, music critic of the "Evening Post," who is a fine performer on the violoncello. Mr. Floersheim's "Elevation," for orchestra, harp and organ, was performed at the Hamburg Symphony concert under Musikdirector Julius Laube's direction, and proved so much of a success that it was again put on the program of the succeeding concert on March 2.

**The Mueller-Hartung Benefit.**—A farewell concert as a testimonial to Miss Julie Müller-Hartung is being arranged under the auspices of a number of prominent society ladies, to take place at Madison Square Garden Concert Hall on March 31. Adolph Brodsky, Franz Kneisel and Franz Rummel are to take part.

**The Nunez Concert.**—Gonzalo Nuñez announces his annual concert for Tuesday of next week, March 29, at Behr Brothers Hall.

**Fannie Bloomfield Plays.**—Fannie Bloomfield Zeisler, the brilliant pianist, will be the solo pianist at the sixteenth matinee and evening concert of the Chicago Orchestra, Theodore Thomas conductor, next Friday afternoon and Saturday evening, in Chicago. Mrs. Zeisler will play the F minor concerto of Chopin.

**The Brooklyn Arion Concert.**—The Arion Society of Brooklyn, Arthur Claassen director, gave the second grand concert last Sunday evening at Arion Hall, Brooklyn. The society was assisted by Miss Olive Fremstadt, alto, and the New York Philharmonic Club; Alex. Rehm, Jr., accompanist. The program was an excellent one.

**A Wells College Recital.**—The students of Wells College, Aurora, N. Y., gave a vocal recital March 11, and displayed their admirable proficiency. Caryl Florio is the musical director of the college.

**Sherwood's Seventh Piano Recital.**—Mr. W. H. Sherwood gave his seventh piano recital at the Chicago Conservatory March 8, and played numbers by Beethoven, Schumann, Whiting and Grieg.

**Another Contribution to the Schumann Monument Fund.**—We are in receipt of the following letter:

CHICAGO, March 17, 1892.

Editors Musical Courier:

I inclose check for \$5 for the Schumann monument with great pleasure, and trust that the musical people of America will not allow the fund to go begging. We honor ourselves in honoring Robert Schumann, that great genius and lovable man. Yours most sincerely,

FANNIE BLOOMFIELD ZEISLER.

**Some Callers.**—Karl Klausner, of Farmington, Conn.; Messrs. Svecenski, of the Boston Symphony orchestra; Hugo Goerlitz and Mark Hassler, of Philadelphia, were callers at this office last week.

**A Murio-Celli Musicale.**—Mr. and Mrs. Murio-Celli d'Elprun gave an interesting musicale at their residence, 18 Irving place, last Saturday evening.

**Manuscript Society.**—The second public concert of the Manuscript Society takes place next Friday evening at Chickering Hall.

**Paderewski to Play for the Fund.**—Paderewski, the great pianist, will play for the benefit of the Washington Memorial Arch next Sunday evening at the Metropolitan Opera House. The Boston Symphony orchestra, under Mr. Nikisch, will participate. Mr. Paderewski will play the Schumann and Paderewski concertos. All patriotic music lovers should be present at this concert, the purpose of which is a most laudable one. It is Paderewski's last appearance this season. He sails for Paris on Tuesday and will return here in November next.

**The Twenty-second Regiment Band.**—The band of the Twenty-second Regiment, of which P. S. Gilmore is the musical director, will in the future consist of 100 musicians, all superior artists.

**The Phelps-Grosse Concerts.**—Laura B. Phelps, violinist, and Bertha Grosse, pianist, announce a series of three chamber music concerts, to take place at Historical Hall, Brooklyn, on the following dates: March 24, April 14, May 5. The concert of to-morrow evening consists of selections from Beethoven, Grieg, Chopin, Mendelssohn. The other artists participating are Albert G. Thies, tenor; George Clander, 'cello, and A. M. Fuenteo, flutist.

**Luderer in Detroit.**—Mr. William Luderer will play Dudley Buck's canzonetta and bolero for violin, with orchestra, at the next Detroit Symphony concert, March 29.

**Clara E. Shilton.**—Mrs. Clara E. Shilton, who won much fame in Canada as a soprano soloist of the highest attainments, has recently located in Chicago, where she has been engaged as soloist and member of the quartet of St. Paul's Universalist Church. Mrs. Shilton is a noteworthy addition to the long list of Chicago's eminent church, concert and oratorio singers. She will be heard there in several important concerts next season.

**Mr. Baldwin's Recital.**—Dr. Minor C. Baldwin will give an organ recital in Chickering Hall on the afternoon of March 31 at 3 P. M. He will render his own andante with variations and "The Storm in the Mountains;" also an arrangement of "Les Rameaux," for organ and piano, the latter being played by his talented pupil, Miss Rose Whitaker.

**Patti in Melodrama.**—Adelina Patti, while in Louisville recently, presented young Alexander Salvini with her adaptation of the play "Cavalleria Rusticana," made (from the or-

iginal) by Carano, the flutist of Arditi's orchestra, and presented to the diva on her birthday, February 19. She herself is going to produce it at Craig-y-nos this summer. This will be the first time that she has appeared in a part outside of opera. Alexander Salvini will produce the play in Boston in May, and Patti has promised to stay to witness the production. The libretto was published in Turin in 1884, six years before Mascagni wrote his music for it.

**Dead.**—Harry W. Stowman, thirty-eight years old, died at his home in Frankford, near Philadelphia, on Saturday a week ago. When only eight years old he earned the title of the "Infant Drummer," so proficient had he become in playing the tenor drum. He often appeared as a soloist at concerts and entertainments. At the age of eleven he filled the position of post drummer at the Germantown camp, where he remained until 1863. At the inauguration of President Lincoln he was in the ranks playing his drum. The attention of Mr. Lincoln was called to the boy, and the President asked to have him brought forward. Raising him up, Mr. Lincoln embraced him, remarking: "You are a very little man to be in this business."

**Opera in Brooklyn.**—The Seidl Society of Brooklyn will close its season with grand opera in German in the Brooklyn Academy of Music. Mielke, Ritter-Goetze, Fischer and Dippel will sing, and the operas selected are "Siegfried" and scenes from "Die Walküre" and "Götterdämmerung."

Mrs. Laura C. Langford, president of the Seidl Society, said that no expense would be spared in the productions, which Anton Seidl is determined shall rank in artistic and scenic beauty with their presentation at the Metropolitan Opera House. The first performance will be on April 19 and the second on April 26.

**Mrs. Shaw, the Whistler, Home Again.**—Mrs. Alice J. Shaw, the whistler, returned last week on the City of New York from a three years' tour in England, France, Russia and Turkey. Mrs. Shaw has whistled herself into fame and fortune. She recently signed a contract for another tour of Russia, with a \$40,000 guarantee, but owing to the famine in that country the project was abandoned.

**FOR SALE.**—Military band library; one of the largest; used by Bergman, Downing, Arbuckle, Schmelz; containing 111 overtures, 218 selections, 378 miscellaneous, 115 waltzes, 129 galops and polkas, marches, quadrilles, &c.; worth over \$3,000. Also cornet soli, with accompanying brass band and brass quartet music. Can be seen only Sunday mornings from 9 till 2 o'clock. R. SCHMELZ, 148 East Eighteenth street.

**MESSRS. DIRECTORS OF MUSIC.**—Two young solo violinists, pupils of Prof. Cesar Thomson, at Liège, graduates of different conservatories, members of the celebrated Orchestre Lamoureux, intending to depart for America, wish to correspond beforehand with impresarios, orchestra directors or directors of conservatories. Address letters to "H." care of Ebert Brothers, Beursstraat, 10, Amsterdam, Holland.

### Mr. N. J. Corey's Lecture.

MR. N. J. COREY gave an interesting and valuable lecture in the hall of the Y. M. C. A. last Friday evening on "Richard Wagner and the Legend of the Holy Grail." He was assisted by Perry Averill, baritone, and was aided by stereopticon views of the scenes of the operas and portraits of the composer. The lecturer began with a short account of the life and works of Wagner, and then passed to the legend of the Holy Grail, explaining its origin and significance and its connection with "Lohengrin" and "Parsifal," giving the story of the latter entire, a number of the solos being sung by Mr. Averill. The lecture is one that should commend itself to all lovers of music.

### The Schmidt-Herbert Concert.

THE fourth and last of the Schmidt-Herbert string quartet concerts was given in Hardman Hall last Wednesday evening with the following program:

Quartet in A minor, op. 29.....	Schubert
Air.....	Goldmark
Hungarian Dance.....	Brahms-Joachim
Andante from quartet, in D.....	Mozart
Scherzo Tarantelle, in canon form.....	Louis Schmidt, Jr.
Quartet in F minor, op. 45.....	Beethoven

The quartet has made rapid advancement in finesse and ensemble during the season, and gave on this occasion a most excellent performance of the numbers of the program. The scherzo tarantelle of Mr. Schmidt shows no little skill and fancy on the part of its composer. The Schmidt-Herbert Quartet will undoubtedly prove themselves to be a strong chamber string organization next season.

## NEW YORK COLLEGE OF MUSIC.

ALEXANDER LAMBERT, DIRECTOR.

Mme. FURSCH-MADI, Principal of Vocal Department.

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NOTICE.—The New York College of Music HAS REMOVED to its new and handsome building

128 and 130 EAST 58th STREET.



### Otto Hackh's Pupils' Concert.

PROF. OTTO HACKH, assisted by his pupils and others, gave a concert in Behr Brothers Hall Wednesday evening last, the following being the program:

Piano, "Melodie".....	Lange
Piano, Barcarolle.....	Miss Lizzie Garmany.
Piano, Barcarolle.....	A. Keelling
Recitation.....	(Selected)
Piano, Barcarolle.....	Miss Charlotte Bradford.
Piano, "La Fontaine".....	Kullak
Flute solo, "Reverie".....	Master Edward Frankel
"Slumber Song".....	Fauconier
Alla Serenata, "Come to me, dearest".....	Master Johnny Bradford.
"The First Song".....	O. Hackh
Miss Etta C. Miller.	
Accompanied by the composer.	
Piano, Fugue, F minor.....	J. S. Bach
Piano, Etude, op. 10.....	Chopin
Improvisation.....	C. Venth
Piano, "Album Leaf".....	O. Hackh
Premier Bolero, op. 55.....	Miss Alice H. Malcolm,
	Pupil of Prof. Otto Hackh, from his piano class at the New
	York Conservatory of Music, by kind permission of Presi-
	dent S. Griswold.
Violin, Cavatina.....	Bohm
Mazurka.....	Wieniawski
Piano, Ballade, G minor.....	Chopin
Etude, C major.....	Rubinstein
Flute, "Alpen Scene".....	W. Popp
"Creole Song," for tenor.....	Bemberg
"Ich liebe dich".....	Grieg
"Erste Begegnung".....	Mr. Charles Kaiser.
Piano, Berceuse, op. 23.....	O. Hackh
Luccia, "Fantaisie Dramatique".....	Liszt
Soprano aria, "Il Sospiro".....	Donizetti
Piano, Grand Fantasia, "Sur la Straniera".....	Bellini-Thalberg
Piano, Polonaise in E.....	Liszt
Violin, Valse Caprice.....	Wieniawski
	Miss Cecelia Bradford.

Miss Miller sang her selections in a very artistic manner, singing a number of Professor Hackh's charming songs.

Miss Cecelia Bradford and her brother, Master Johnny, showed much talent, Miss Bradford's playing of a mazurka by Wieniawski being remarkably fine. Miss Hattie Sternfeld did some good work, though she was too nervous to appear at her best. The others did much credit to themselves and their teacher.

### The League Concert.

A NOTABLE concert was given in Music Hall Thursday evening in honor of the visiting delegates of the National League of Musicians. The orchestra was composed of 200 musicians conducted by Mr. Anton Seidl, Mr. Walter Damrosch and Mr. Frank Van der Stucken, each conducting two numbers of the following program:

Overture, "Leonora" (No. 3).....	Beethoven
Concerto for violin (G minor), No. 1.....	Bruch
Suite, "Esclarmonde".....	Massenet
Aria from "Samson and Dalila".....	Saint-Saëns
Prelude, "Tristan and Isolde".....	Wagner
"Dreams".....	Wagner
Final, "Isolden's Liebestod".....	Wagner
"Kaiser March".....	Wagner

Mrs. Ritter-Goetze, contralto, and Mr. Adolph Brodsky, violin, were the soloists, and Mr. Richard Arnold the concertmaster. The orchestra played together surprisingly well for so large an organization with so few rehearsals, and was of course well conducted, each conductor receiving an ovation when he appeared. Mr. Brodsky played the Bruch concerto in a most scholarly and finished manner, and Mrs. Ritter-Goetze was fully up to her usual high standard of excellence. The entire affair was a decided success and reflects much credit on the local union under whose auspices the concert was given.

### The Brooklyn Philharmonic Concert.

THE fifth Brooklyn Philharmonic public rehearsal and concert took place last Friday afternoon and Saturday evening, respectively, at the Brooklyn Academy of Music. The program consisted of Berlioz's "Harold in Italy," the viola solo obligato of which was beautifully played by Mr. Franz Kneisel, the concert master of the Boston Symphony Orchestra; Saint-Saëns' symphonic poem, "Rouet d'Omphale," and Liszt's "Les Préludes." It goes without saying that under Mr. Nikisch's baton these and the accompaniment to Beethoven's "Emperor" concerto were artistically given. Eugen d'Albert was the pianist and played the solo part of the concerto in a most masterly manner. He

is a great Beethoven interpreter. His later solos by Chopin (the berceuse and A flat valse, op. 42) and the Strauss-Tausig valse "Man lebt nur einmal" were also delivered in a surprising fashion. His breadth and intensity are even more marked than of yore.

### The Boston Symphony Orchestra.

THE fifth concert of the Boston Symphony Orchestra, Mr. Arthur Nikisch conductor, took place Tuesday evening of last week at Chickering Hall before the usual large and enthusiastic audience. The scheme of the evening was as follows:

Symphony in A, No. 7.....	Beethoven
Poco sostenuto; vivace.	
Allegretto.	
Presto; assai meno presto; tempo primo.	
Allegro con brio.	
"Fata Morgana," for soprano and orchestra, from symphonic poem, "The Sea".....	Nicodé
Overture fantasie, "Hamlet".....	Tchaikowsky
Songs with piano.....	
"Saendchen".....	Richard Strauss
"Das Ringeln".....	Chopin
"Auftrage".....	Schumann
Symphonic poem, "Les Préludes".....	Liszt
Soloist, Mrs. Arthur Nikisch.	

Mr. Nikisch read the Beethoven symphony in a manner all his own, not departing widely, however, from traditional tempi or phrasing. That it was interesting cannot be gainsaid; that it would receive the commendation of the conservative Beethovenists is greatly to be doubted. One thing is certain, all that Mr. Nikisch does is clear; he leaves one in no doubt as to his intentions, even when they are not the commonly accepted intentions of the composer being discussed. There could, however, be no dissenting voice as to the interpretation of the "Hamlet," Tchaikowsky's modern and powerfully scored overture fantasia. It has never before been given in this city with such dramatic effect; never before has its numerous possibilities of changeful rhythms, dynamics and tone coloring been revealed. Its performance was a genuine *tour de force*.

Mrs. Nikisch, whose artistic singing has been commented upon before in these columns, sang the broad measures of Nicodé's "Fata Morgana" in a most interesting fashion, her phrasing being intelligent and artistic. The number is an excerpt from the symphonic poem "The Sea," of Nicodé, several of which New York has already heard earlier in the season at a Philharmonic concert. In the group of songs later Mrs. Nikisch sang delightfully with her husband's finished accompaniments, and to an overwhelming encore gave Brahms' "Vergleiche's Staenchen." The evening finished with a brilliant performance of Liszt's "Les Préludes."

### The Seidl Concerts.

THE third Seidl concert took place last Thursday afternoon at the Concert Hall of Madison Square Garden. Miss Margaret Reid was again one of the soloists, and sang the mad scene from "Hamlet" and the "Shadow Song," from "Dinorah." Mr. Edwin Isham, a talented young baritone and a pupil of the National Conservatory, sang the "Toreador," and songs by Godard and Bradsky with good taste and enunciation. His voice is very sympathetic. The orchestra played Goldmark's "Sakuntala" overture, Massenet's ballet music from "Cid," some pieces by Gillet, and selections from Moszkowski and Wagner. To-morrow afternoon Miss Reid will be the soloist. Last Sunday evening Madison Square Garden was filled to overflowing to listen to Scalchi sing the "Gavot," from "Mignon," and "Nobil Signor." Some picturesque music was given from Moszkowski's new opera "Boabdil" by Mr. Seidl—a prelude, malaquenna, scherzo and Moorish fantasia—all novelties but not impressive ones. Next Sunday evening the usual concert will occur.

### The Damrosch Sunday Concert.

THE seventeenth Sunday evening concert of the New York Symphony Orchestra under Mr. Walter Damrosch was given at the Music Hall last Sunday evening with the following program:

Hungarian March.....	Schubert
Concerto No. 4, in G, for piano with orchestra, op. 58.....	Beethoven
Marche des Gnomes.....	De Koven
(New; first time.)	
Selections from Verdi's "Requiem:"	
Solo, "Liber Scriptus".....	Mrs. Wyman.
Duet, "Recordare".....	Miss De Vere and Mrs. Wyman.
Solo, "Ingemisco".....	Mr. Campanini.
Solo, "Confutatis Maledictis".....	Mr. Fischer.
Quartet, "Domine Jesu".....	Miss De Vere, Mrs. Wyman, Mr. Campanini and Mr. Fischer.
Duet, "Agnus Dei".....	Miss De Vere and Mrs. Wyman.
Trio, "Lux Aeterna".....	Mrs. Wyman, Mr. Campanini and Mr. Fischer.

Mrs. Wyman, Miss Clementine De Vere, Mr. Italo Campanini, Mr. Emil Fischer and Miss Celia Schiller, pianist, were the soloists. Miss Schiller, who is a talented young

girl and at one time pupil of Scharwenka, gave a remarkably finished performance of Beethoven's fourth concerto. She possesses a fine musical touch and plays with a confidence and artistic feeling that is unlooked for in one of her age. She received a triple recall at the close of the concerto.

At next Sunday's concert in the Music Hall the "Damnation of Faust" will be given, minus the choruses, with Mrs. Nikisch as "Gretchen," Campanini as "Faust" and Max Heinrich as "Mephistopheles."

### The Henschel Recital.

THE first song recital of those accomplished and refined artists, Mr. and Mrs. Georg Henschel, took place at Chickering Hall on last Saturday afternoon and proved that, although absent in England for several years, this musical couple has not been forgotten here. The hall was well filled and great and genuine enthusiasm prevailed. Mrs. Henschel has lost none of her consummate art in handling her small but sympathetic voice, and her singing in this respect must have proved a lesson to every vocalist present in the audience. Her phrasing and pronunciation were as distinct and musicianly as the whole delivery was charming, intelligent and artistic. She was heard in two Handel arias, two Irish songs by Villiers Stanford and a particularly delightful "May Song," by A. Hervey; three songs of her husband, which are musical, but a little forced, and in conjunction with him in duets by Padre Martini, Hermann Goetz's from "The Taming of the Shrew," and Donizetti's buffo duet from "Don Pasquale." Moreover she was encored.

Mr. Henschel's soli were the song of the harem keeper, from Mozart's "Seraglio;" Crugantino's song, by Beethoven; five *Lieder* from Schubert's elegiac, but ever so beautiful, cycus "Die Winterreise;" "Gelb rollt mir zu Füssen," by Rubinstein and an aria from Massenet's "Roi de Lahore." Mr. Henschel's command over his vocal organ and the artistic effects he is able to produce put him all the higher in the estimation of connoisseurs, as his baritone voice is not naturally of the most agreeable timbre or most wieldy flexibility. But he sings like a master and his qualities as a thinking musician are of the most admirable kind. They shone forth most brightly also in his accompaniments.

A second and last recital will be given on Saturday afternoon.

### New York Symphony String Quartet.

CHAMBER MUSIC HALL in the new Music Hall was crowded to overflowing last Sunday afternoon, the occasion being Ignace J. Paderewski's appearance in the double capacity of chamber music player and composer in conjunction with the Brodsky string quartet.

To say that the great pianist fulfilled the expectations, high as they must have been, of the large and cultured audience would be putting it mildly, in fact inadequately, for in truth he aroused them to a state of wild enthusiasm and that, in the first place, with a piano quartet which under ordinary circumstances would awaken intelligent musical reflectiveness surer than enthusiasm. It was Brahms' A major piano quartet, which was given with fine nuances, with beauty of tonal effect, especially in the slow movement, and with *elan* and vigor in the finale. Paderewski can make anything interesting and heaven storming, even a Brahms chamber music work.

After it Messrs. Brodsky, Conus, Koert and Hekking had a somewhat difficult task to hold their own in the performance of Beethoven's F major string quartet, the first one from op. 59 and one of the most beautiful the master ever wrote. That they succeeded in gaining spontaneous recognition after each movement is ample proof of the general excellence of their performance.

The *pièce de résistance* was Paderewski's sonata for violin and piano in A minor, op. 13, which the composer played in magnificent style with Concertmeister Brodsky, and after the performance of which both artists were rapturously recalled several times. The composition itself is somewhat on the lines of the first Grieg sonata for violin and piano, and indeed the first movement is strongly suggestive of the Norwegian composer, without, however, losing in originality of ideas, the second theme in C major being particularly effective. The slow movement in C major is full of tonal effects of great beauty, as indeed all of Paderewski's work, creative as well as reproductive, is always replete with what the Germans call *Klangschönheit*. The last movement is virtually *Virtuosomusik*, and of the whole sonata it might truly be said that it is more of a piano sonata with violin than a sonata for violin and piano.

(Incorporated May 1, 1901.)

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## BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER,  
157 Tremont Street, March 19, 1892.

**T**HE third and last piano recital by Mr. E. A. MacDowell was given in Chickering Hall Friday afternoon. Unfortunately the condition of the weather prevented a large attendance. The program was:

Fantasia in D.....	Mozart
Presto.....	Bach-Saint Saëns
"Moment Musical," op. 94, No. 3.....	Schubert
Impromptu, op. 99, No. 2.....	
Largo, con maestà, from "Sonata Tragica," op. 45.....	
Idyl, op. 80, No. 7.....	MacDowell
Humoresque, op. 18, No. 9.....	
Revery, op. 19, No. 8.....	
Poem, op. 31, No. 3.....	
Fugue, op. 10, No. 5.....	
Etude, op. 10, No. 19.....	
Valse, op. 54, No. 8.....	Chopin
Valse, op. 69, No. 1.....	
Improvisation, op. 17.....	Martucci
Notturmo, op. 54, No. 4.....	Grieg
"Islam," Oriental fantasy.....	Balakireff

As a composer for the piano Mr. McDowell has won enviable distinction at home and abroad. His works have been always scholarly, yet never pedantic. He abounds in melody, and his compositions possess much beauty and poetic emotion. Of the numbers original with Mr. McDowell upon the above program, the largo, from his "Sonata Tragica," op. 45, was worthy of special consideration and showed him plainly a master of his art. Very few of our composers write as melodiously, and still as free from the commonplace. The poem, op. 31, No. 2, was also most enjoyable. The program on the whole gave great pleasure to the hearers, and applause was hearty and frequent.

## NOTES.

Mr. Baermann has settled upon the date for his last chamber concert, which is Friday evening, April 8, and the place Union Hall. His assistants will be Mr. C. M. Löffler and Mr. Leo Schultz.

The next Cecilia concert will be given in Music Hall, Thursday evening, March 31. Schumann's "Paradise and Peri" will be heard. Mrs. Seabury C. Ford, Miss Lena Little, Mrs. William J. Finch and an orchestra will assist in the production.

Miss Gertrude Franklin is to be the soloist at the next concert by Mr. Walter Damrosch and his orchestra, which will be given this time in Music Hall April 11.

To the Boston concert going public the names of Kneisel, Loefler, Listemann, Kuntz and Adamowski are familiar. If a violin soloist be wanted for some special occasion a choice of one or another from the above list is made, either on account of artistic or social qualifications, as the case may be. Among the recent acquisitions of the former order to the ranks of the Boston Symphony Orchestra is Mr. Johannes Miersch.

At a private concert by the Molé Chamber Music Club, a few evenings since, we had the pleasure of listening to some solo work by this young violinist, and were surprised at his performance. His tone is full, his bowing free and particularly graceful, his intonation true, conception broad and his interpretation finished. He is a welcome addition to the list of resident violinists.

One of our most delightful singers, Miss Lillian Durell (Mrs. Chas. A. Atkinson in private life), has made a very enviable reputation for herself this season, singing "leads" with the Durell Opera Company. Her voice is a soprano, extensive in range, dramatic in quality, yet deliciously sweet throughout. With so many physical qualifications there must be added others, even more rare. Intelligence of a very high order and an artistic conception of her part were prominent characteristics of a recent performance of Thomas' "Mignon" in Cambridge. She will probably be heard here in opera before the season is ended, which event will be gladly welcomed by her many admirers.

## Max Strakosch Dead.

**M**AX STRAKOSCH died last Thursday in the Home for Incurables, at 182d street and Third avenue. Unlike his brother Maurice, with whom he was associated in many of the enterprises which made the name of Strakosch familiar as a household word a score of years ago, he was not a musician in the common acceptance of the term. His talents tended to management, and he achieved a high reputation as an impresario.

He was born in the village of Selowitz, near Brünn, in the Province of Moravia, Austria, September 27, 1835. He was educated in Germany, in company with his brother Maurice, who became a noted pianist and composer. Maurice came to this country in 1848, and after a short interval engaged extensively in the management of operatic companies. In 1855 he organized his first company in connection with Max Strakosch. The partnership formed then continued through a long term of years, in the course of which the brothers introduced many of the most noted artists of the lyric stage to this public.

Maurice Strakosch will be remembered as the original

instructor of Adelina Patti, whose step-sister, Amalie Patti, he married in 1852, and as the manager of the home and European tours of the two most successful among American prime donne, Clara Louise Kellogg and Emma Thursby, while his brother will be thought of in connection with the names of Louis M. Gottschalk, the pianist; Parepa-Rosa, Marie Roze, Carlotta Patti, Karl Formes, Pasquale Brignoli, Italo Campanini, Pauline Lucca, Thereso Titiens, Marietta Alboni and Christine Nilsson.

It was the success achieved by "the Swedish nightingale," as Nilsson was colloquially termed, which laid the foundation of the fortune accumulated by the Strakosch brothers. This success extended over three seasons; in the first she appeared in concert; in the two others in Italian opera. The last visit of the famous tenor Mario to this country was made under the Strakosch management, as were also the first and the farewell tours of Titiens. Capoul, too, and Maurel, the eminent baritone, were brought to the attention of the music lovers of America by the Strakosches.

In the season of 1877-8 was organized the Max Strakosch English Opera Company, of which Marie Roze was the prima donna. This enterprise prospered for nearly three years. Much of the success which attended Mr. Strakosch was due to the happy faculty which he possessed of making friends and of conciliating enemies. He was intensely in love with his adopted country and always professed that he was unhappy while absent on the occasional trips abroad demanded by the requirements of managerial business.

He married Miss Neilson, the daughter of an old and respected family in this city, and she survives him, together with four children. About four years ago Mr. Strakosch was attacked with paralysis, which failed to yield to treatment, and for over a year he had been an inmate of the Home for Incurables. Some time previously he had practically retired from active business, judicious investments having secured to himself and family a handsome income.—"Times."

## The Lawler Testimonial Concert.

**A** VERY successful concert, both artistically and financially, was the testimonial concert to Miss Emily Lawler in the lecture room of the Madison Avenue Reformed Church last Saturday evening. Miss Lawler was assisted by Mrs. Hollister, soprano; Miss Carusi, harp; Mr. Rieger, tenor; Mr. Hilliard, bass, and Mr. Adolph Hartdegen, cellist. Mr. Wm. R. Chapman was the musical director. The audience filled the house to overflowing, and greatly enjoyed the following excellent program:

Quartet, "Bohemian Girl".....	Balfe
Mrs. Hollister, Miss Lawler, Mr. Rieger, Mr. Hilliard.	
"Andante Religioso".....	Volkman
'Cello solo, "La Cinquantaine (old style)....."	
Mr. Hartdegen.	
"Blind Girl Song," from "La Gioconda".....	Ponchielli
Miss Lawler.	
Harp solo, selected.....	Miss Carusi.
"Golden Love".....	Chapman
"Vorsatz".....	Wood
Mr. Rieger.	
Romanza, "Conrien Partir" ("La Figlia del Reggimento).....	Donizetti
Mrs. Hollister.	
'Cello solo, "Capriccio hongroise".....	Mühler-Berghaus
Mr. Hartdegen.	
Duet from "Don Munio".....	Dudley Buck
Miss Lawler and Mr. Rieger.	
"Roses in the Garden Growing".....	F. Korbay
"Far and High the Cranes Give Cry".....	
"Cradle Song".....	Franz Ries
Mr. Hilliard.	
Harp solo, selected.....	Miss Carusi.
"I Feel Thy Presence Ever".....	Chapman
"Drifting".....	Miss Lawler.
Quartet, "Watch of the Angels".....	Dregert
Mrs. Hollister, Miss Lawler, Mr. Rieger, Mr. Hilliard.	

Miss Lawler was in good voice and sang her numbers in a most artistic manner, receiving a recall after every selection. Mrs. Hollister and Messrs. Rieger and Hollister were also up to their usual artistic standard, while Mr. Hartdegen came in for a large share of the applause for his 'cello solos.

## Francis Fischer Powers' Musicales.

**O**NE of the most delightful of recent musical events was Mr. Francis Fischer Powers' musicale last Wednesday evening at the Mendelssohn Glee Club House. Mr. Powers was assisted in receiving his guests, who numbered about 400, by his sister, Mrs. Morris B. Parkinson, Mr. and Mrs. Charles Herbert Clarke, Dr. and Mrs. Gerrit Smith, Mr. and Mrs. Arthur Woodruff, and a few others. After greetings had been exchanged in the cosy reception room the guests seated themselves in the concert hall, and enjoyed a rare treat in listening to Mrs. Julie L. Wyman, mezzo soprano; Mrs. Charles Tyler Dutton, soprano; Mr. F. F. Powers, baritone; Miss Parslow, violinist; Mr. Adolph Hartdegen, violoncellist; Mrs. Seward, pianist, and Mr. Victor Harris, accompanist.

The program was thoroughly artistic in arrangement and choice of numbers and was exquisitely carried out from beginning to end, although the two final selections were omitted owing to the lateness of the hour, for the music

did not begin till 8 o'clock. Mrs. Jennie Prince Black accompanied three of her own songs, which were beautifully sung by Mr. Powers, notably the one entitled "In May," composed by Mr. Powers and heard for the first time. Mrs. Dutton made a great hit with three dainty compositions by that talented writer, Mrs. Mary Knight Wood, who accompanied her. The audience was naturally disappointed at not hearing Mr. R. Huntington Woodman's new "Easter Dawn," for voice, 'cello, piano and organ, written for Mr. Powers. Mrs. Wyman's singing of French chansons was simply perfection, and will long be remembered by all who were fortunate enough to be present. Mr. Powers' voice was in magnificent condition, and he electrified his audience with several high A flats. His mellow and tender soft voice was marvelously pathetic and under fine control.

The inner man was refreshed by claret punch and *café frappé* obtained from inviting looking punch bowls in the reception room and lobby.

Among the audience were noticed the Rev. Dr. Roderick Terry, Mrs. Florence Rice-Knox, Mrs. Carl Strakosch, Mr. and Mrs. Charles B. Hawley, Dr. and Mrs. Arthur T. Hills, Miss Laura Sedgwick Collins, Mrs. John Fletcher Collins, Mr. Purdon Robinson, Mr. Charles Tyler Dutton, Mr. Stanley A. Cohen, Mr. Heman Howard Powers, Mr. Addison F. Andrews, Mrs. Donner, Mrs. Waldron, Mr. Henry Lincoln Case, Mr. James A. Metcalf, Mr. Doremus and Mr. and Mrs. Cornelius Judson Bushnell.

## Correspondence.

## Montreal Letter.

MONTREAL, March 12, 1892.

**A**S in so many other places, the weekly record of music in Montreal is a "feast or a famine," so it is only possible to-day to speak of coming events, as the only feature of this week is a recital by Miss Rosa Leo, of London, England, of which I shall report to you in my letter next week.

The season so far has had for its principal events concerts by our local societies—the Mendelssohn Choir, at which Mrs. Nordica was presented to our public and made a decided success, and a presentation at Christmas of "The Messiah" by our Philharmonic Society, with Mrs. Patrick Walker, Miss Hale (of London), a Boston tenor and Mr. D. M. Babcock as soloists. Besides these we have had recitals by those fine artists, Max Heinrich, the Grünfelds and "that wonder of the age" Paderewski.

We are now looking forward to the Philharmonic concerts, for which the management offers splendid programs and has secured first-rate artists for the solo work. Of these more anon, as also of the Lloyd concert, New York Symphony concerts and Henschel recitals, besides other events of interest which are projected, but as yet not announced. LAD.

## Dayton (Ohio) Music.

**T**HE sixty-first concert of our Philharmonic Society, on the evening of March 3, attracted a very large audience to St. John's Lutheran Church.

Spoeh's "Last Judgment" and Weber's hymn, "With mighty wisdom," &c., were the principal features and were sung on the part of the chorus with splendid effect. The soloists, from the rank and file of the society, were adequate, and in view of the difficulties of the respective parts, mostly recitative, deserve credit for their performances.

Between the chorals numbers Miss Kimmel sang Gounod's setting of the hymn "Glory to Thee, My God," very acceptably, her rich and sympathetic contralto voice being very generally admired. The other soloists were Mr. and Mrs. J. Frank Kieffaber (this being Mr. Kieffaber's first attempt in oratorio) and Mr. G. Hessler, the latter being possessed of an admirable bass voice under good control.

The Grünfeld brothers are announced for a second appearance on March 10, as per following clipping from the "Journal" of March 9:

Court and violin 'cellist to the emperors of Germany and Austria will return to Dayton for one more concert Tuesday evening, March 10, at the Grand Opera House. These famous musicians are the same who created such a stir in Dayton last month by their wonderful performance at Association Hall, which was attended by a ridiculously small but very enthusiastic audience. They have, for this concert, departed from their rigid system of declining to fill out their program with outside talent, and have selected Mr. H. B. Turpin, of Dayton, to sing several selections.

He is but the second American they have thus complimented during their extensive tour of this country, the other being an Indianapolis lady who had acquired fame abroad. They have been anxiously importuned by various local prima donnas, stars, &c., for this privilege in nearly every city they have visited, but in all save the instances cited these solicitations have been met with a negative. Mr. Turpin's reputation is such that they knew of him, and, hunting him out, requested him to sing for them, thus making him one of the two (not 400) they deem qualified to appear in their class.

What more can heart desire?

**T**HE Gruenfeld brothers, assisted by Mr. Harry Brown Turpin, baritone, gave a concert on the evening of March 10 in the Grand Opera House.

A popular program was presented and very much enjoyed by a small audience. Mr. Turpin's assistance was expected to bring the whole "400" of our swifdom out, but, alas! comparatively few of "our set" materialized.

Little need be said concerning the excellent work of the Gruenfelds. As on their previous visit the 'cellist gave the greatest pleasure with his beautiful tone and well balanced musical conceptions; while the pianist astonished all by his immense power, technique and endurance.

Mr. Harry Brown Turpin has improved of late in his pronunciation and his former excessive wabbling near the pitch was also very much modified. What a pity that a naturally fine voice and a musical nature should cultivate such an execrable method of singing as he has been doing!

Still, it may not be too late to undo all and reform on a basis of correct and firm tone production, coupled with a clear enunciation of the words. In proof of the necessity of the latter reform, the following words (sung in an encore song) may serve as evidence: "Swit-hut, swit-hut, I love you teal." It is hardly possible to give the exact modifications of the text as rendered, but the specimen very nearly represents the effect produced. Try again, Harry, and you will soon succeed in singing American English.

Paderewski played in Cincinnati Tuesday and Wednesday afternoon, March 8 and 9. Not being able to be present myself, I



delegated my chumaki (who calls him Paddywoolaki) to give me her views on it. She reported that he was just lovely, and played the piano like an angel of heaven.

His rumsalos and staccatos were marvelous crystalline beauties, while his enduramaki was phenomenal. In fact, my chumaki was so carried away by her enthusiasm that words fail to express her feelings. She mutters continually about woolaki, hairaki, itski, ofaki, handaki, sneezaki, &c.

It appears that Paderewski was obliged to stop and sneeze while in the midst of a piece.

The present Lenten season will prevent your correspondent from sending further Dayton news, as she has decided to make her correspondence serve as a sacrifice during this period of self denial.

## Buffalo Music.

### SIXTH ORCHESTRA CONCERT.

MARCH 14, 1899.

Wedding Music.....Adolf Jensen  
"Bridal Song"  
"Reigen" (Bridal Dance).  
Festival March.  
Mazurka.....Frederic Chopin  
"Norwegian Artists' Carnival"  
"Norwegian Artists' Carnival"  
Adagio and finale from concerto in G minor.....Max Bruch  
Songs.....Leo Delibes  
"Spring Song"  
Rhapsody "Espana".....Emanuel Chabrier  
John Lund, conductor; F. W. Riesberg, accompanist.

Miss Boyet has a light, pleasant voice of considerable range, a flexible soprano, and sings with taste and expression. She is a pupil of that busiest woman in Buffalo, Miss Charlotte Mulligan, music critic of the Buffalo "Courier," treasurer Chapter House Association, teacher of voice, piano, violin, hand (including brains) of that fine and flourishing institution the "Guard of Honor," &c., *ad libitum*. Mr. Hartfuer, the concertmaster, played like the musician and artist he is, and compares favorably with Miss Powell, who performed the same work on the same stage last year. This reminds me—the one and only Maud is to be soloist at the next (last) orchestra concert.

Mr. Wagner, Miss Mulligan's regular accompanist, took my place at the piano on this occasion with credit.

### SEVENTH ORCHESTRA CONCERT.

Overture, "Der Bauer ein Schelm".....Antonin Dvorak  
Aria from "Don Pasquale".....Gaetano Donizetti  
Ballet music from "Femora".....Anton Rubinstein  
Scenes from "Lohengrin".....Richard Wagner  
Valse from serenade in F.....Robert Volkmann  
Sarabande Espagnole, from sixteenth century.....Jules Massenet  
Songs.....J. Bemberg  
"Les Anges Pleurent"  
"Malgré Moi"  
Marche Slave (requested).....Peter Tchaikowsky

Miss Sears sang for the first time since her studies with Marchesi; she was always a favorite here, and well known because of her prominence in local musical matters. An ovation was hers, therefore, when she appeared. She has made great strides in her technique and style, and to say that she pleased would be putting it mildly. Her encore was Delibes' "Cadi's Maids."

Mr. Lund conducted vigorously *con amore*, the orchestra playing the Wagner numbers especially well.

Mr. J. de Zelnaki gave his second piano recital (modern composers), assisted by Miss Philipbaar, a week ago.

This week the Grünfelds' last orchestra concert, Miss Margaret Hall (song recital), Saengerbund concert, Philomathean Club, Bernhardt, Nuff said by F. W. RIESBERG.

## St. Louis Musical News.

MARCH 4, 1899.

SINCE my last letter we have had a host of artists and brilliant concerts in the Mound City, but various unavoidable circumstances have prevented me from chronicling the same. We had two concerts by the Thomas Orchestra, the Gruenfeld Brothers gave a recital, and last, though not least, we had the divine Patti on the 15th ult. Professional engagements and a flying trip to Washington, D. C., prevented my enjoying either of these concerts. However, I had the pleasure of hearing the great tenor Italo Campanini in Cincinnati at the popular concert on the 14th ult., and enjoying the excellent orchestra under Michael Brandt's direction. As regards the favorite tenor it was a pleasure to notice that his voice had recovered its old time sweetness, although, of course, he carefully abstains from the use of the higher notes. In the evening I attended a German Catholic concert in the same city under the direction of Mr. A. Boex, and among the many good things the octet of brass instruments organized by Mr. Herman Bellstedt, the celebrated cornetist deserves special mention for the tasteful rendition of their selections.

The Beethoven Trio Club, consisting of Messrs. J. L. Schoen, violin; Louis Meyer, cello, and Alfred G. Robyon, pianist, gave their concert February 28. Beethoven's trio, op. 1, No. 1; Max Bruch's violin concerto No. 2; a polonaise by Chopin, for piano and cello, and X; Scharwenka's trio in F sharp minor, op. 1, constituted the program, all of which were rendered skillfully and tastefully.

Two piano recitals by Xavier Scharwenka gave our professional and amateur talent excellent opportunities of hearing this renowned artist. His selections embraced the works of Chopin, Schumann, Schubert, Beethoven, Liszt, as well as some of the pianist's own productions. Scharwenka's playing is thoroughly artistic, free from any ostentatious display, although an exuberance of vigor is at times reprehensible.

A vocal and instrumental concert was given February 26 at the Liederkranz Hall, at which Miss Hedwig Schmoll, of Chicago, was the chief attraction. The lady has been styled "the Patti of the violoncello," and exhibited great technical skill on that instrument; but if an excess of the *portamento di voce* is reprehensible in a singer, so is also an excess of the *glissando* on the violoncello. Miss Schmoll's talent was duly rewarded by an extra engagement at the matinée at the Hagan Theatre on Wednesday, where she played some solos.

The third choral concert of the St. Louis Choral Symphony Society took place last night and proved in many respects one of the most attractive concerts of the season. Beethoven's "Lenore" overture, No. 8, was the opening piece, and, excepting a few minor points, went very smoothly. Miss Anita Muldoon, of Louisville, was the soloist; if the name of the lady is suggestive of strength, then no one was disappointed, for she wrestles victoriously with the parts assigned, proving in every respect an accomplished vocalist, endowed with a powerful yet sweet mezzo soprano voice of great compass, which she used with discretion and good taste; her phrasing and enunciation were perfect. Her solo selections

were "Rosamonde," by Chaminade, and "Sing, smile, slumber," by Gounod. She was most successful in the latter and had to comply with an encore in response to the loud and well deserved applause.

The violin obligato part, by Mr. Guido Parisi, was exquisitely played. Mr. W. Porteus, of St. Louis, is possessed of a fine baritone voice, which he exhibited to greatest advantage in Fesca's "The Wanderer," which, by general request he had to repeat; this composition was unquestionably better suited to his style than "Pogner's" Address," from Wagner's "Meistersinger," in which the orchestra, especially the first violin, in the leading motive, drowned his voice at times. The choral portion of the concert consisted of an "Ave Maria," by Arkadelt, and Hiller's cantata "The Song of Victory."

The first of these was an excellent piece of unaccompanied vocalization; the intonation was pure to the very end. The loud applause which followed was sufficient proof of the thorough appreciation of the work by the audience.

Hiller's cantata gave further evidence of the efficiency of the chorus; except occasional hesitancy on the part of the tenors, it may be pronounced as a perfect rendition. This composition made a most pleasing impression on the audience and was evidently a favorite with the chorus, who sang it *con amore*. The themes in the polyphonic portions are short, effective and developed in a masterly manner. The soprano solos in the cantata were artistically and tastefully sung by Miss Muldoon. Mr. Otten, the musical director, has every reason to be proud of the success of the work, for every portion of it was listened to with rapt attention. W. MALMENE.

## Theatre Music in St. Louis.

IT has long been my intention of giving the readers of THE MUSICAL COURIER an account of the orchestras in our theatres. No better evidence of the material prosperity of St. Louis can be given than the increase of these temples of the Muses. While there were only two theatres—De Bar's and the Olympic—fifteen years ago there are now six of them, all doing excellent business. The orchestras of these two theatres in their earliest days have always had the reputation of being second to none, as far as the individual talent of the performers was concerned, although in numbers Eastern theatres excelled. The name of August Waldauer, who was the leader of Ben de Bar's Theatre for nearly forty years, is yet highly spoken of by old-time actors.

I will commence according to seniority.

The Olympic Theatre, owned by Ch. M. Spaulding, Esq., and managed by Mr. P. Short, has for its musical director Mr. B. Vogel, who came to St. Louis in 1856; after filling the position of musical director at Deagle's Variety, the Museum of Fine Arts, &c., he took a similar position at the Olympic in 1867, where he will celebrate his twenty-fifth anniversary by a benefit March 31. His orchestra consists of twelve well chosen artists; his four sons, Guido, Otto, Arthur and Emil, form a worthy quartet, of which the first two play the first violin. Arthur represents the second violin and Emil the viola. Mr. P. G. Anton, Jr., son of the well-known musician and piano dealer, is an exceptionally fine cello player, whose solos are always listened to with rapt attention. Mr. A. Messerschmidt is the veteran contrabass player, who already in 1857 played under Mr. Vogel. Mr. R. Buechel has been the flutist for twenty-two years, and is an expert player besides being also a composer of several popular pieces. The clarinet is in the hands of Mr. E. Alterhof, who has also played here several years and is second to none. The brass instruments are represented by two French horns, Messrs. L. Prudent and J. Bergman, and trombone, Mr. O. Forget. These gentlemen are a host in themselves; their instruments blend admirably. Mr. Vogel's preference for horns instead of cornets is indorsed by many musicians. The drums are manipulated artistically by Mr. J. Carroll. It can easily be understood that with such an experienced leader as Mr. B. Vogel his talented orchestra ranks as A1. I must not forget to mention that Mr. Vogel scored a great triumph at the opening of the exposition last year with an orchestra of fifty men, many of the visitors comparing the performances most favorably with those of Gilmore's band, which has been the leading attraction for several years.

The Grand Opera House, of which John W. Norton is proprietor and manager, with George Mannus as treasurer, boasts of an orchestra whose ensemble is highly spoken of by everybody. In this house Mr. Richard Maddern officiated as musical director for many years, and upon his removal to Chicago the conductorship was transferred to his son, who had filled the position of principal violinist under his father. The trust imposed upon him has not been misplaced, for the orchestra, under Mr. William Maddern, enjoys an enviable reputation, especially among the operatic companies who have patronized this place of amusement. Mr. John F. Lockert, who hails from Cleveland, where he was a member of the Euclid Avenue Opera House, is the orchestra's répétiteur, for which his general theoretical knowledge and practical experience well fit him. Mr. Reinhold Wuenasche, the second violinist, came to this country in 1857. After finishing his musical studies in Germany he traveled through Finland and Russia, gaining a practical experience which fits him well for the position he holds here.

Mr. Oswald Thumser, a Bohemian by birth, has proven himself a most reliable viola player. The cellist of the orchestra is Mr. Charles Mayer, son of the well-known and highly esteemed musician Louis Mayer, who for many years conducted the music at the theatres in New Orleans. Mr. Ch. Mayer is a worthy disciple of his father, and as a cello teacher and player, stands foremost in the ranks; it is but his own diffidence which prevents him from being oftener heard as a soloist. Mr. Otto Ostendorf handles the ponderous contrabass with good skill and, as authorities say, "he is also a skillful performer on that vast expanse of convoluted metal known as the tuba." The flutist is William Baumgartel, a native of Nuremberg, where he was a favorite pupil of Professor Lenck. He came to this country in 1864, being engaged immediately at the Grand Opera House, in this city, and having retained his position since then is sufficient evidence of his ability. Mr. John Klein, the clarinetist, gained his professional experience in an Austrian regimental band and is well known in the West as a thoroughly versed instrumentalist since his arrival in this country in 1879. Mr. Charles Streeter, as a cornetist, enjoys a most enviable reputation, not only for his technical but also for the tasteful rendition of his solos; he has traveled with various companies in the South and has gained and retained his position in this theatre for the last five years.

Mr. Streeter is ably seconded by Dexter Stocking, who came to St. Louis in 1877; he took lessons of James Stevens, now of Chicago, who was one of our ablest cornet players. He first secured a position under Mr. Maddern's father at Pope's Theatre, and having migrated to the Grand Opera House with him and remained here with his son is sufficient evidence of his talent. The face of Mr. Jacob Bauer is familiar to all the theatre habitués. Since 1854 he has been the trombone soloist in Old Ben de Bar's (now Grand Opera House), a sufficient testimony of his abilities. Mr. Fred Beck keeps up a lively but artistic racket in the orchestra, dividing his official duties between the drums, xylophone and bells, on which instruments he is an expert. In conclusion, I would say that this orchestra has the reputation of having within itself an evenly balanced brass band, every member of which is *au fait* on his instrument.

Messrs. John Havlin and O. L. Hagan are proprietors and managers of three theatres—the Pope, Havlin and Hagan. The latter was opened last November and bids fair to be a rival of the two older theatres. A full account of this elegant structure was forwarded to you at the time of its opening, and it gives me pleasure to add that Mr. Hagan, as manager, has shown a spirit of liberality in providing an excellent orchestra, which is

highly commented upon by the patrons of the theatre. Prof. Otto Knaeble was chosen musical director and has proven himself eminently fitted for the position. He is a St. Louis boy (pardon the expression), and studied the violin under Prof. August Waldauer, the director of the Beethoven Conservatory, of which institution he proved one of its most successful pupils. Afterward he played at Ben de Bar's Opera House, where Mr. Waldauer was the leader, and continued as first violin until he assumed the position as the leader of the Hagan Theatre.

Mr. Knaeble has shown good judgment in the selection of the talent surrounding him; as first violinist he engaged Mr. Guido Parisi, a graduate of the Conservatory of Milan, whose reputation as a solo violinist of unexceptionable talent and skill soon established itself in St. Louis, where he settled here a few years ago. At the concerts of the Musical Union and Choral Symphony Society he has been frequently heard; he is the possessor of a genuine Amati, whose tone, no less than his skill, is much admired. Mr. Joseph Lampert, the second violinist, hails from New York, but has been here many years. The two brothers Hans and William Boeck fill the position as viola and cello players; the former is besides an excellent sither player. Mr. Louis Albers is well known here as a good contrabass player. Louis Knittel, formerly connected with Liberati's band, is a flute soloist par excellence, while Dom Cavallo, although the youngest clarinet player in the city, has established his reputation as a good soloist, possessing good technical skill.

José Gonzales, a Mexican by birth, and for several years a member of Gilmore's band, is the cornet soloist. He has an able assistant in Mr. Van Raalte; their cornet duets are highly spoken of. Mr. Ercole Bufanno has given evidence of being one of the most accomplished trombone players; his solos on that instrument are always loudly applauded. The drums are in the hands of Mr. George Eckhardt, who has also invented the chrysalis-phone. His performances on this instrument of the xylophone order, but possessing a clever and more musical tone than its wooden counterpart, have elicited much applause. The local press has taken special notice of the performances of this assemblage of artists. Mr. Knaeble has shown me no less than forty different extracts commenting on the orchestra in the most favorable terms.

The orchestra at Pope's Theatre is under the leadership of Domenic A. Sarli, a talented musician who has held this position for the last five seasons, sufficient evidence that his services are duly appreciated. Mr. Maurice Spyer, although but twenty-one years old, has made his mark in the musical profession, being chosen to fill the position of répétiteur. Being a pupil of one of our local teachers, Professor Sauter, he has acquired artistic skill which made his solos an attractive feature in the theatrical programs.

Although Mr. Toni Bufanno assumes but the position of second violinist, yet he is well known as an experienced and skillful musician, which he has proven in the leadership of a fine military band, whose playing at the Exposition Hall proved a great success. Mr. Anton Zottterelle is a most able viola player, and one of Mr. Sarli's most trusted musicians, having played under his direction for over eight years. Mr. H. Schmidt, the double bass player, is an artist who handles his instrument with all the refinement of a soloist. Mr. Louis Meyer, who is an expert flute player, came here over fifteen years ago as leader of the New Orleans Orchestra, now defunct; his solos are always well received. Mr. J. C. Deagan, besides being an excellent clarinetist, has acquired quite a reputation as a tuner of bells, xylophones, &c., in which capacity his services are much in demand by professional musicians. There is but one cornet in this orchestra, which Mr. Hedlicka makes a most attractive feature, as his solos are always well received. Mr. Charles Sarli, brother of the leader, is a good trombone player, besides being a proficient harpist, on which instrument he is occasionally heard in the orchestra, to the delight of the audience. The drums, &c., are skillfully handled by Mr. S. Zottterelle, who understands how to amuse the patrons of the theatre with some funny tricks, imitations, &c., on the instruments under his control.

With this I bring my orchestral and theatrical account to a close, having duly stated the individual merits of each player as far as they are known to me. I trust that I have not undervalued anyone. I have carefully abstained from any comparison between one theatre and another, nor have I attempted to criticize, which would not be fair, for I feel sure that each leader, with the talent under his charge, does the best both for his own credit and that of the theatre. I am sorry that I cannot give an account of the Havlin and Standard Theatre orchestras, as I have never visited these places of amusement and therefore cannot speak of my own knowledge. I asked the leader of Havlin's Theatre personally, and that of the latter by letter, to furnish me with particulars, but so far have not received the same. W. MALMENE.

## Baltimore Music.

BALTIMORE, March 14, 1899.

THE fifth concert of the Baltimore Symphony Orchestra presented a comparatively light but nevertheless pleasing program. The orchestra, under the direction of Mr. Rosa Jungnickel, was in splendid form and every number was heartily enjoyed by the large audience present. Mrs. Louis A. Metzger, Baltimore's favorite contralto, was the soloist and added not a little to the success of the concert.

The program was as follows:

Overture, "Prince Igor".....Borodine  
Hungarian suite, op. 16.....Hofmann  
Scene and aria from "Don Carlos".....Verdi  
Adagio con variazioni, from "Emperor Quartet".....Haydn  
Rhapsody No. 1, op. 17.....Hallen  
Songs:  
"Cradle Song".....Mozart  
"In Love's Bright Joy".....Liszt  
Mrs. Louis A. Metzger.  
Ballet music, "Le Cid".....Masselet

BALTIMORE, March 30, 1899.

AN attack of hayseed fever has prevented me from attending musical affairs for months past, but the bracing atmosphere of the past weeks and the money I saved during my temporary withdrawal from the musical world have enabled me to find opportunities during recent events here to visit the most important, and I again start in to make new enemies by telling the truth about music in this here town.

Always ahead of everything in music here are the periodical concerts of the Boston Symphony concerts under Nikisch, the one of Thursday last introducing a number of novelties. The G major Dvorak Symphony was one of these and what you have said about it in reviewing its performance by your Philharmonic had been read by me and impressed me as wonderfully apt and correct. Tchaikowsky's "Hamlet" and Saint-Saens' "Rouet d'Omphale" completed the purely orchestral part of the program.

Eugen d'Albert played Chopin's E minor concerto, Schubert's impromptu, op. 90, No. 3, and some Liszt numbers, including our old friends from Venezia e Napoli. The critic of the "American" tells us that this was D'Albert's first appearance in this city, but the facts, as usual, are against that critic. However, that does not matter, as musical people here take no stock in the notices published in daily papers. Musical criticism in this town has reached the very lowest ebb, and for stupidity and dense ignorance is not equalled in any city of this size on the face of this globe. D'Albert played superbly, although not infallibly, from a technical point of view. But this means more breadth and freedom, and that is just what is wanted. Unquestionably he is one of the greatest living



expounders of piano playing and is intellectually superior to most of his contemporaries. I shall make no comparisons with others, believing that every great artist in order to be great represents an individuality that brooks no comparison, and so it is with D'Albert. It is hoped that he will play here soon again.

Last Tuesday Richard Burmeister's students played a good number of good piano selections. Mr. Burmeister may be proud of Miss Mignon Ulke (this lady's name should stimulate her to become a virtuosa), Miss Gertrude Westlake, Miss A. A. Oehm, Miss May Bendann and Miss Elise Conrad. The latter lady is in the habit of practicing 10 hours a day and is determined to acquire all the technic that can be extracted out of a piano.

What we need in this town is a campaign against the amateur concert humbugs and the humbug amateur concerters. The dilettanti are responsible for the lack of musical taste and the poor support accorded to meritorious musical performances. But the dilettanti have influence and affluence, both of which are wanting with

HANS SLICK.

### Chicago Music.

**I** ATTENDED an excellent concert of the Chicago String Quartet Club—Ludwig Marum, Alexander Kraus, Joseph M. Laender and Frederick Hess—on Thursday evening. The fresh and dainty E flat major quartet of Carl von Dittersdorf (1789-1799) was charmingly presented. The numerous unisono ensembles were played as one man, and the quaint, slightly antiquated and prim style was given due expression. The quietest of Mendelssohn in B flat major, op. 87, was boldly and dashingly interpreted. I have no great sympathy with the ad infinitum sea-saw of the first and last movements, but the andante, save for one slight break in the ensemble, was most soulful, and the adagio, read in an intellectual vein, most satisfying.

The distinguishing feature of this quartet, however, is bright, snappy brilliancy and rare response to the leader. Mr. Marum leads well. His quartet has made grand strides of advancement and they will ere long be one of the institutions of Chicago's musical life. Mr. George Ellsworth Holmes, a baritone with good vocal material and conservative and legitimate methods, sang three songs by George Henschel, "Mir ist zu wohl ergangen," "Die Sommernacht" and "Nun schreit'ich aus dem Thore," strongly reminiscent of Schubert, with genuine musical feeling, and later on the stirring "Am Rhein und beim Wein," of Franz Ries with stirring fire, which effect he marred by forgetting Hannibal and crossing the Alps, giving an encore of a very dimly inane Italian ditty. Mr. Holmes will be heard again with pleasure.

The fourth chamber music will be on April 7. The club will be greeted, I am confident, by ever increasing audiences. Mr. Boegner made a good second viola in the quintet, and Mrs. A. H. Burr played a most sonorous and brilliant accompaniment to the songs, sometimes overleaping the bounds of an accompanist's sphere. The concert was in Kimball Hall and the Steinway piano was used, as the firm has thrown to the four winds trade prejudices and admits any piano to its hall.

Talking of Pachmann's farewell concert made me look up an old program of his—his first in Leipzig, on Sunday, May 4, 1879, in Büchner's Hall.

He was a very quiet, undemonstrative, unassuming young man and played to a large audience of conservatory students Beethoven's "Kreutzer" with Schradieck in a most orthodox manner; F sharp minor "Preludium e Fuga," Bach; étude, "Danklied after the Storm," Henselt; "Au bord d'une source," Liszt; scherzo, op. 39, Chopin, and Weber-Taubig's "Invitation to the Dance." Oh, that he had kept his then quiet, unobtrusive manner! That combined with his marvelous spiritual development would indeed be a combination to be desired.

The thirteenth symphony gave us Dvorak's symphony in E major, opus 60, played with more lack of brilliancy than has been noticed in the orchestra this season. Mrs. Rivé-King played for the first time here (as a novelty to America, I believe) the fantasia, opus 86, Tchaikowsky. The work did not please in any way. Mrs. King played with rare finish the intricate passage work largely composing the piano part. The critics score both the work and the player quite a little. One compares the piano part to Czerny's finger exercises, and says it is musical exercise on a par with Ollendorf's well-known pedantic grammatical methods. It is the weakest work we have had in Chicago by the great Pietro.

The "Mazepa" of Liszt was the success of the evening, as it was played with a wild, Sahara-like élan eminently appropriate to that turbulent tone poem.

Paderewski played for the fourth time Saturday afternoon. His "Appassionata" was objected to by critics, as all his readings of Beethoven have been. The Andante e Variations was very chastely given, as, indeed, are ever the slow movements with him. His superlatively lovely "Thème Varié" was probably his success par excellence, together with the "Carnaval," Schumann. When will the ill chosen, ill bred and idiotic jokes (!) upon his name and hair cease? They are a stigma on our press. Three recitals by him next week. The piano is the most drawing instrument of the day, and it will ever increase, to judge from symptoms.

FAIR NEWS.

Canada has secured an immense area of space; Japan, 150,000 feet. Thirty-eight foreign countries have now secured space.

W. WAUGH LAUDER.

### The Bendix String Quartet of Chicago.

THEIR THIRD AND LAST CHAMBER MUSIC OF THE SEASON.

**T**HE program was a most choice and rarely interesting one. The rendition of the works an exceptional one. The audience large and very enthusiastic one. The clarinet quintet, op. 34, is but rarely heard, and with such an artist as Joseph Scheurs at the reed it was a very fount of hymeneal delight. The liquid and flowing passage work of the great reformer in the use of the wind bubbled and glided with irresistible charm from his instrument. Weber loved the clarinet as a child of his, as he did the French horn, and every note of its compass is utilized in this beautiful concerto grosso. The minuetto has a queerly luscious Wachtel-like Schlag that haunts one. Scheurs closed the effervescent rondo with a very torrent of brilliancy. The string parts (quasi, a mere accompaniment) were magnificently played. The Brahms sonata, A major, op. 100, was most intellectually read by Bendix and Seeböck.

The great prophet of "absolute music" gives us herein a masterpiece of melodious and intellectual beauty, which received a most classic rendition on this occasion. The artists were twice warmly recalled. The Smetana quartet, "Aus meinem Leben," is a startling and pithy work of dramatic power. The viola part was notably fine in the hands of Mr. Junker, who draws a grand bow and produces a colossal tone. The first movement opens with a weighty ripena declamation, like to the wild harangue of a gypsy chieftain. The subject matter seems to lead us through the dark romanticism of the Bohemian forest. The à la polka is a most ingenious affair. A strange and weird up bow melody in double notes by the first and second violins is accompanied by the viola and cello. The wild mixture of rhythms is peculiarly fascinating. It was dashed off with a truly Czechish vim.

The largo is a very "Wanderjahre eines verlassenen." An improvisation-like aimless wandering up and down of the twelve violins and the tre-

mendous episode in unisono make a gloomy and powerful Tonsatz. The finale vivace reminds much of Schumann. The work scored an immense success. The quartet demonstrated beyond a doubt their rare ability. They will next season be second to none of our American quartets. Bendix is a leader Von Gottes gnaden and infuses a fire and dash into the whole organization (Bendix, Knoll, Junker and Unger), carrying one quite away.

Dr. Mason and Paderewski have called forth quite a healthy discussion of the proper interpretation of Beethoven, in which leading musicians have taken part. I append the letters of Sherwood and Liebling, which are well worth a reading.

W. WAUGH LAUDER.

### Denver Correspondence.

DENVER, Col., March 15, 1893.

**X**AVER SCHARWENKA was here a month ago to-day. His appearance in Denver brought out a fine audience, representing the most cultured people interested in musical affairs. His hearers were enthusiastic and gave marked recognition of their high appreciation of Scharwenka's musical intellect and attainments, both as a composer and piano virtuoso. Behr Brothers' piano was used.

At the close of the recital the noted composer was given a reception at the studio of Mr. Henry Nast, a former pupil. About eighty gentlemen of musical tendencies were personally presented to Mr. Scharwenka, who by his cordial and unassuming manner greatly added to the favorable impression already made.

The Mendelssohn Male Quartet (Messrs. Martin, Lee, Hanna and Perkins) gave several humorous and classical selections, which won ardent praise from the honorable guest, who was pleased to say that he had not heard a better male quartet.

The Apollo Club, of Denver, is a new male chorus of twenty-five selected voices, which made its first appearance February 25, under the direction of Mr. Herbert Griggs. Mrs. J. A. Robinson, contralto, and Mr. Everett H. Steele, pianist, ably assisted. Mr. Warhurst was the accompanist. It was generally conceded that Conductor Griggs' careful training had brought out unexpectedly good results for an initial performance. The club seems well balanced, except, perhaps, in the first tenors, who will doubtless be strengthened in numbers and quality before another concert. The part songs were given with spirit and delicate shading. The attack was clean cut and confident, while the enunciation was almost faultless. We shall expect this organization to flourish, for there is need of it here. The ornate programs made a beautiful souvenir of the event.

Mr. Otto Pfefferkorn was heard in a piano recital before Trinity Club on the 1st inst. We have become so accustomed to listening to this gentleman at the organ that newcomers, unaware of his successful career as a pianist, are now and then given a delightful surprise. He was assisted by Miss Mathilde Lennon, contralto. The house was crowded.

On March 8 the professor gave an organ concert at Trinity Church, assisted by Miss Evelyn Phelps, soprano; Miss Mathilde Lennon, contralto; Mr. Win. Blake, bass; Mrs. Leon Stanton, soprano; Miss Belle Blake, contralto; Mr. G. F. Brierley, tenor; Mr. C. B. Cowell, tenor; Mr. J. McCurdy, tenor; Mr. P. E. Pope, baritone; Mr. J. Jones, bass; Mr. Everts Blake, bass; Mr. I. E. Blake, director; Mr. W. E. Lewis, accompanist, and Trinity choir.

The features of the evening were the soprano solo work of Miss Evelyn Phelps and the choir singing. The program was so commendable that it is given here in full:

Organ solo, March, op. 29, No. 1.....	Alexis Hollaender
Chorus, "Lady Rise".....	Professor Pfefferkorn.
Trio, "The Mariners".....	Smart
Trinity Choir.	
Quartet, "The Mariners".....	Randegger
Mrs. Stanton, Messrs. Brierley and Pope.	
Solo, "Oh, Loving Heart, Trust On".....	Gottschalk
Miss Phelps.	
Organ solo, Communion in G.....	Batiste
Professor Pfefferkorn.	
Solo, "Ah! S'Estinto".....	Mercadante
Miss Lennon.	
Quartet, "Oh, Hush Thee, My Baby".....	Sullivan
Misses Phelps and Blake, Messrs. McCurdy and E. Blake.	
Solo, "The Watcher".....	Geibel
Mr. W. S. Blake.	
Organ solo, Bagatelle, op. 33.....	Philip Scharwenka
Professor Pfefferkorn.	
Solo, "The Last Dream".....	Cowen
Miss Lennon	
Male Quartet, "The Spring Again Rejoices".....	Durrner
Messrs. Cowell, Brierley, Pope and Jones.	
Chorus, "Hall, Bright Abode".....	Wagner
Trinity Choir.	

It seems fitting to say a good word for Miss Phelps' singing. She is young, attractive in appearance and possesses a voice full of promise. It is naturally melodious and sympathetic and is now beginning to attract special attention as a result of study during the past year under the direction of Mrs. Flora C. Smith, contralto soloist, formerly of the Boston Conservatory of Music and more recently a pupil of Mr. George Sweet, of New York. Correct production of tone, control of the breath and distinct articulation are shown in the pupil's work, and Miss Phelps combines with these a winsome manner which will surely tell largely in her favor in the career she is just entering upon. In the character of "Germaine," in "Bells of Corneville," given during the winter at the Broadway Theatre, she won many plaudits. Miss Phelps is the soprano soloist at Trinity Church.

The Bostonians are playing to crowded houses this week at the Tabor Grand. They are great favorites in Denver and always carry away an abundant harvest of "free coinage of silver."

Coming attractions: Kemeny, Monday, March 21; the United States Marine Band, Coliseum Hall, Monday and Tuesday evenings and Tuesday matinee, March 28 and 29.

WILLIAM A. GIBB-N.

**Walter Damrosch's Orchestra.**—On Monday evening Mr. Damrosch and his band of musicians gave the fourth and last concert of their series in Philadelphia at the Academy of Music before a large and enthusiastic assemblage. The orchestra and its leader are already in the good graces of the aristocratic Philadelphians, having thus gained in their initial season a standing and prestige which it has taken other orchestras several seasons to win. It is settled that a similar series of four concerts on Monday evenings will be given in Philadelphia by Mr. Damrosch next year. Campanini was the soloist on Monday evening. The orchestra played at Taylor's Opera House, Trenton, N. J., last night, with Mr. Anton Hekking, the cellist, as soloist.

This afternoon they will be heard at the fifth young people's concert at Music Hall, New York. To-morrow evening Orange, N. J., will listen to the fourth and last of its interesting and well attended series of concerts by the Symphony Orchestra of New York, and on Friday afternoon and Saturday evening these musicians will participate in the Oratorio Society's performances of Saint-Saëns' "Samson and Delilah" at Music Hall, New York.

### A. Goring Thomas.

**A**SAD, strange cablegram was published yesterday. It announced from London that Arthur Goring Thomas, the well-known English composer, committed suicide by throwing himself before a train on the Metropolitan Railway.

The latest news is that Mr. Thomas was returning from a visit to his brother at the time of his death. He either fell or threw himself on the track. A bystander clutched at Mr. Thomas' coat, but was obliged to relax his hold in order to save himself. Mr. Thomas received frightful injuries and expired immediately. He had long suffered from dizziness, which had several times led to accidents. For this reason the impression prevails that he did not commit suicide.

Mr. Thomas in his youth intended to enter the civil service, but his health failed and he had to go to Madeira for three winters. In 1873 he returned to England and determined to take up music as a serious study. He went to Paris and studied for two years with Ambroise Thomas, of the conservatoire. He returned to London in 1875 and studied three years with Sir Arthur Sullivan and Mr. Prout at the Royal Academy of Music, twice gaining the annual medal for composition.

He wrote an opera on the subject of Moore's "Light of the Harem," which was performed by students, and led to a commission being given by Mr. Carl Rosa to write for him "Esmeralda," which was produced at Drury Lane, March 1883, with great success, and at Cologne, in German, the same year, and at Hamburg in 1885. Previous to this the most important works given in public were "The Sun Worshippers," a cantata written for the Norwich Festival, 1881; two ballet suites and various concert scenes, &c.

The second opera, written for Carl Rosa in 1886, was a libretto by Julian Sturgis on a Russian subject, "Nadeshda." This was also produced at Drury Lane, with Valleria in the title rôle. This opera was produced also in Breslau, in 1890. In the same year "Esmeralda" was played at Covent Garden in French, various important alterations having been made for that purpose. Besides the above publications Mr. Thomas has published three volumes of English and French songs with piano accompaniment.

### Musical Items.

**Miss Heindl Engaged.**—Miss Anna Heindl, a young lady from New York and a pupil of Reinhard Schmelz, has been engaged on a five years' contract by the Mannheim Court Opera House management after her début there in the part of "Elisabeth" in "Tannhäuser."

**Correction.**—It was stated in the last issue of THE MUSICAL COURIER that the tickets for the Virgil course of lecture lessons could be obtained at the Clavier office, 26 West Fifteenth street, after April 7. This should have read "after April 1."

**Dossert's Mass in St. Louis.**—Frank G. Dossert's mass in E minor was produced in St. Louis, Mo., by Prof. M. A. Gilsinn, and the work as well as the performance of same received very favorable notices from the local press.

**Mr. Carl's Organ Recitals.**—The program of W. C. Carl's first organ recital at the First Presbyterian Church, Fifth avenue and Twelfth street, next Wednesday at 4 P. M., is as follows:

(Miss Jennie Dutton, soprano, and Mr. D. G. Henderson, tenor, assisting.)  
Prelude and fugue, D major, Bk. IV..... J. S. Bach  
Rondeau ("Sour Monique")..... François Couperin  
Fantasia. Composed for the opening of the new organ at Blenheim Palace, England, May, 1691, and introducing an ancient march, written about 1690. (Novello)..... E. Silas  
Solo.....

Mr. D. G. Henderson.

Andantino (MS.)..... Th. Salomé

Dedicated to Mr. Carl.

"Messe de Mariage," new (Leduc)..... Th. Dubois

Entrée du cortège.

Bénédiction nuptiale.

Offertoire.

Invocation.

Laus Deo.

Aria from "Judas Maccabæus"..... Handel

Miss Jennie Dutton.

Overture, "Euryanthe"..... C. M. von Weber

Arranged by S. P. Warren.

At the next recital, April 6, Mr. Carl will be assisted by Mrs. H. H. Sawyer, contralto, and Mr. Carl E. Dufft, baritone.

**Paderewski's Last Recitals.**—Paderewski took farewell of Brooklyn on Monday night of this week, when the Academy of Music was literally packed, the receipts amounting to over \$3,000. The greatest enthusiasm prevailed. The same scenes were enacted at the recitals given at Sherry's here during last week, where on last Tuesday afternoon Paderewski had the assistance of his talented two countrymen, the Adamowski brothers, of whom handsome Timothée played the violin and his fine brother Joe the violoncello in such finished and musical style that the concerted numbers on the program gave greatest pleasure. Their united efforts were vastly applauded.





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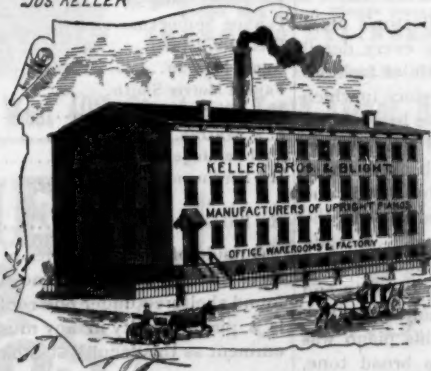
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# THE MUSIC TRADE.

*This paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.*

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

## MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

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No. 881.

NEW YORK, WEDNESDAY, MARCH 23, 1892.

THE National League of Musicians during its session in this city last week among other things adopted the 435A standard pitch.

THE announcement is made that the firm of James Bellak, Philadelphia, have assumed the representation of the Muehlfeld piano, made by F. Muehlfeld & Co., 136th street and Rider avenue. This makes the Muehlfeld all right in Philadelphia.

THERE is some peculiarly attractive special advertising in this paper to-day. These special half page and page advertisements in THE MUSICAL COURIER are the greatest trade "ads." of the present time. They are constantly repeated and must be remunerative.

WHAT a happy thought it was on the part of J. & C. Fischer to open that great retail warehouse on Fifth avenue! They have succeeded in building up a large and remunerative retail business, and are as permanent and as popular an institution in the retail piano trade of this city as most of the old retail houses.

THERE is not one new fact stated in the stereotyped article on musical instruments published in the April number of the "Popular Science Monthly." We have been accustomed to look upon this periodical in a spirit of reverence for its elevated tendency and the general high character of its work, but we must regretfully admit that in these articles it has permitted itself to be used for advertising purposes and has greatly injured its prestige among the people who are interested in musical instruments.

AFTER all, Frank H. King has demonstrated that he did not depend upon the prestige of a piano to make a success with it in the wholesale trade. To tell the truth, King has created for the Wissner piano its present prestige, and he has made contracts already which will keep the Wissner factory busy the rest of this year. The new scale Wissner uprights have made a universal hit; they are attractive in appearance and possess just that character of tone the bright retail salesmen of the day are looking for.

IF the manufacturers of church or pipe organs would arrange with the representative dealers of the various sections to control the possible pipe organ business in their respective territories they could extend their trade and make their arrangements for furnishing organs more promptly and satisfactorily than they now are as a general rule. The first pipe organ manufacturer who gets up a comprehensive circular to dealers in pianos and organs, inviting co-operation, or who will visit the leading firms and appoint them if possible as agents, will open up new and unexplored fields for the development of the pipe organ trade.

DAY & FISHER, of Los Angeles, Cal., lose the Chickering agency because of the establishment of a branch house by the Curtaz Company, of San Francisco. I. Wellington Gardner, one of the brightest piano men in Southern California, who has been co-operating with G. S. Merigold, has cast his fortunes with the Curtaz Company and will do business.

THERE is some talk of organizing a trade association in the Boston ranks. Harry F. Miller is to be president and another of the Millers treasurer of the organization. This will induce the other piano manufacturers to view the scheme favorably. The question of the music trade press and its relation to advertising will occupy considerable attention at the first meeting of the association, whenever it is held.

MESSRS. DECKER BROTHERS,  
Piano Manufacturers,  
having concluded arrangements for the manufacture and sale of the  
NEW KEYBOARD  
invented by Mr. Paul von Janko, are prepared to furnish the same to the General Public and the Trade. Prices for the Keyboard, and for Pianos with the same attached or with a combination of the Old and New Keyboards, will be furnished on application.

"THE New Keyboard" is the title of a little pamphlet just issued by Decker Brothers embracing a short description and illustrations, a book that all interested in pianos should send for.

IN discussing the question connected with the exhibit of pianos at the Chicago world's fair, the Ivers & Pond Piano Company say that they believe in exhibiting only provided they can secure such a space as will enable them to display their pianos in full assortment, just as they are shown in their warehouses; that a small space which would enable them to exhibit a small number of pianos could not afford them an opportunity to do justice to their product, and that they would sooner relinquish it than appear at such a disadvantage; for it certainly would be a disadvantage not to be able to exhibit the various styles in all their various subdivisions. They believe in a large space for exhibition or none at all.

## THE OVERVOICING OF GRAND PIANOS.

WE chanced in Boston, recently, to be present at the last of the Philharmonic recitals in Tremont Theatre. The concerto rendered was that of Reinecke, op. 72, F sharp minor, performed by Miss Adele Lewing on a concert grand piano. The work of this conscientious and promising artist has been fully described and commended heretofore, and we desire now to call attention, not to the brilliancy of the artist's execution, but to the quality of the piano that contributed to her triumph.

The conditions were not favorable. Boston's most beautiful playhouse, while luxurious in every detail and well calculated to lure the most fickle of fashionable audiences, is, nevertheless, a poor place in which to judge of the merits of a piano, and the local critics have repeatedly called the attention of the management to this fact. The stage is well backed under the arch and all resonance seems to be lost in the proscenium and the tone to be reflected back to the stalls from the ceiling with a "dull thud." In spite of this disadvantage the tone of the piano filled the theatre and proved that, for carrying capacity and that peculiar timbre that inspires an audience with a sense of confidence in the instrument, this piano was worthy of especial mention. It was a broad tone, virile and of commanding force—a noble tone.

We refer especially to this piano because of its peculiar

quality and the manner that the quality is obtained—a method of which we approve in the treatment of grands as compared with the parlor instruments, and indeed there are many musicians of unquestioned judgment who will not only indorse this opinion but will go still further and say that the tendency to excessive voicing, even in the latter, is robbing the piano of its individuality and strength, its original rugged vigor having disappeared and left it unfitted for the expression of aught but the lightest sentiment, a tendency quite in consonance with the inclination to substitute the sterilizing dainties and confections of modern civilization for the bone and muscle producing food of our fathers. This lack of character and reserve force is not of so great importance in the drawing room, but on the concert stage it is quite a different matter. Amateurs and those inclined to sickly sentimentalism, the devotees of the guitar and mandolin who close their eyes in ecstasy while listening to some insipid nocturne, but endure with the ill concealed ennui that results from lack of comprehension and sympathy the rendition of a Bach fugue, these are the ones who must have the surface tone as exemplified in too many pianos of the present day, while the sturdy and studious musician whose nature was developed from such mental pabulum as is furnished by Beethoven demands and will be satisfied with nothing less than the vigor of the strings, the virility of the metal.

We leave the piano of the parlor to the individual taste of the buyers; but the piano of the concert stage is the property of the public and more particularly of the critical, music loving public, and we cannot see it robbed of its capacity for expression without entering a protest.

It is but common justice to the manufacturers to say that the grand piano used by Miss Lewing was of the Hallet & Davis manufacture. This firm has an often quoted motto of "no compromise with mediocrity;" they might have added to that, with respect to their grands, "no compromise with sentimental superficiality."

## STEINWAY HALL FACULTY.

THE custom of providing rooms for music teachers in the buildings occupied by piano firms is of such long standing, and has been so successfully followed, that it has gradually been evolved into a law among the better class of houses. As an example of longevity of association the names of the living eminent teachers that have used rooms at Steinway Hall may be of particular interest at the present time:

Names.	Number of Years.
Mr. William Mason.....	37
Mr. S. B. Mills.....	33
Mr. John Beyer.....	12
Mary Garlicks.....	10
Mr. E. M. Bowman.....	5
Mr. A. R. Parsons.....	15
Bernhard Boekelman.....	10
Ferdinand Sinzig.....	3
Pauline Stobbeaus.....	15
Etelka S. Utassi.....	5
Agnes Morgan.....	12
Fannie Morris Smith.....	5
Wm. F. Pecher.....	15
S. P. Warren.....	20
Carl Feininger.....	15
Mr. Ferdinand Von Inten.....	26
and	
Mr. Rafael Joseffy.....	13

Outside of conservatories of music or musical colleges no such galaxy of renowned instructors can be found sheltered under one roof, and we doubt if there is a piano faculty in any musical school that is as eminent as this faculty at Steinway Hall.

—Mr. N. Stetson, of Steinway & Sons, spent a day during the early part of this week in Boston in connection with important interests of his house.



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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

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Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

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Of the very Highest Grade.  
Containing the following Patented Improvements  
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461, 463, 465, 467 West 40th Street, cor. Tenth Avenue, New York.

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ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

THOMAS MUSIC CO., 15 E. 14th St., New York, Gen'l Eastern Agents.

**THE VOCALION ORGAN.**

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at WORCESTER, MASS.

FOR CATALOGUES AND PRICES ADDRESS

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WORCESTER, MASS.

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10 E. 16th St., J. W. CURRIER, Manager. LYON, POTTER & CO., 174 Wabash Ave

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PAPER PIANO COVERS—Pat'd March, 1892.

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TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

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90,000  
NOW IN USE



## PERSONALITIES.

IT is presupposed that when a conscientious member of the Piano Manufacturers' Association makes it a personal matter to intrude upon, interrupt or interfere with the operations, conduct or business of a music trade paper he is actuated by the purest motives and is pursuing his object for the general good.

It is only following out a principle that actuates him to improve the condition of affairs of the particular trade of which he is a member, and he has no other object than this, for the accomplishment of which he is willing to descend into the arena of personalities; for he cannot avoid mentioning the names of the editors or papers as little as a paper, in speaking of him, can avoid mentioning his name. To disassociate personalities from discussions of any kind it first becomes essential to limit their range to abstractions. To discuss piano firms or music trade papers is an admission in itself that the discussion is beyond the scope of the abstract—has become concrete and consequently and unavoidably personal.

One might as well attempt to conduct a college or university without publishing the names of the students and graduates as to attempt to discuss pianos or organs without mentioning their makers—unless it is to be an essay on music or an article on university extension. Papers that limit their criticisms to such abstract discussions are not read; in fact, these discussions are chiefly read because they are published in newspapers in which personalities form the chief topic.

The world, the public, wants to be entertained. Any hirsute nincompoop can publish a paper like the "Art Journal," which is defrauding its advertisers constantly because it has no circulation commensurate with even its ridiculously low priced advertising charges. Any ignoramus can edit a "Trade Review." That kind of work is not newspaper work. No issue is represented. Legitimate and illegitimate firms are put on the same footing in such sheets and there is no harm done to the legitimate firms, for no one reads such papers. Their editors constantly boast that there are no personalities to be found in their columns and this is true; neither personalities nor anything else of value is found in these papers, and their editors are entitled equally as much to be called virtuous as they are to be called asses. In their cases there is no distinction, because they cannot help themselves.

That, however, is not newspaper business. The advertiser is not benefited, and the *raison d'être* for advertising does not exist in such cases. If these papers represented newspaper life there would not exist to-day such a paper as THE MUSICAL COURIER conducted on principles directly diametrical to such commonplace and precarious publications, and, curious to observe, THE MUSICAL COURIER is conducted on the same principles practically illustrated by those members of the Piano Manufacturers' Association who are making a personal canvass against this paper in the interests of purer and more moral newspaper ethics.

A good story is told of one of these gentlemen who advertised certain brands of pianos, of which second-hand ones could be found in his warerooms. The prices attached to the same made the makers of these instruments appear as makers of much lower grade goods than they really are. Their names were mentioned in these advertisements (of course nothing personal about that), and yet there was no truth in it. When a caller dropped in to see these pianos they had just been sold. The advertisements always included such names as Steinway, Chickering, Knabe, Weber or Decker or Steck or Hazelton or Sohmer or Haines or Behr or Emerson or Mason & Hamlin or Kranich & Bach or Behning or Hallett & Davis, or Fischer, &c., of course for the purpose of attracting callers, but the pianos in the great majority of cases were never to be found. That kind of advertising is all right, and the music trade paper that, in attempting to expose it, would mention the advertiser's name would be called a mean, low, personal sheet. But how about the piano manufacturer himself?

What has he been doing all this time? Has he not been personal? Has he not been mean, and in fact worse in his conduct toward other men than ever a

music trade editor has been? Has he not taken the names of great old houses manufacturing wonderful pianos, and in order to attract to his wareroom the trade he wanted for his cheap goods has he not coupled their names with figures and prices which in public print were sure to injure the names and plants of these old firms?

(He had his advertisement in the Sunday papers and yet on Monday when we inspected his warerooms he had only one of these makes on hand).

And then to go about denouncing the music trade press of this country and making it a personal matter to direct attention to the personalities published in this paper!

Mr. Peck has no right to advertise the royal crests. He should be expelled by the Piano Manufacturers' Association for doing so.

Mr. Peek has no right to advertise himself at the expense of the association, but if he does so he has no right to denounce a paper that tells him he has no such rights.

As to the gentleman who is constantly advertising the names of great houses in connection with low prices, to bring trade to his wareroom, he is just as amenable to criticism as those who do not observe the amenities of decency in mercantile life.

And these are the people who expect to succeed in interfering with the business of this paper on the plea that a higher moral tone should prevail! Isn't this really ludicrous?

## MUEHLFELD &amp; CO.

IF one is warranted in judging a man by the tone of his letters to form an opinion of his general make up by the language he employs, one should be equally justified in forming an opinion of a concern from the tone, not the style, but the verbal tone, of its publications. Granting this, attention is asked to the following model introduction to the first catalogue issued by Muehlfeld & Co., a little book in which they present some excellent cuts of their several styles, cases that will at once appeal to the eye of a practical dealer who will write for a copy:

## Introduction.

In presenting our first catalogue to the trade and the public generally we desire to assure them in advance that we have no intention either of revolutionizing the piano business or of attempting, metaphorically, to "set the North River on fire." We believe we owe this comforting assurance to at least some members of the trade, in order to allay any apprehensions that may have arisen in their minds as to our intentions in entering the field of piano manufacture. We have set out to make a good, legitimate, well constructed instrument, and to sell it at as low a figure as is consistent with a fair, living profit. Our expenses being very light, we can better afford to do this than many larger houses whose heavy current expenses are constantly adding to the cost of their output, even when trade is in a depressed condition.

Having had an experience of some 13 years in all branches of the business in different piano factories in New York city, the last five years of which were spent in the employ of the Schubert Piano Company in a responsible position, Mr. Muehlfeld brings to his new career as a manufacturer the practical results of many years of careful work and observation, which he will now turn to good account in his own productions.

With ample capital also at our disposal to afford every facility for the proper prosecution of our business, we confidently expect to merit a fair share of your patronage, and we shall use every honorable means to secure it.

F. MUEHLFELD & Co.,  
462 East 136th street,  
Corner Rider avenue, New York.

## BEHNING'S ADVANCE.

AS predicted some time ago in this paper Behning & Sons, under the command of Henry Behning, Jr., are sure to increase and rapidly to develop the newly organized trade. Various new outlets that have recently been acquired have been referred to in the past weeks, and to-day the announcement is posted that the Max Meyer & Brother Company, of Omaha, have made the Behning one of their representative pianos. The gradual acquisition of such firms as Behning & Sons have been putting on their books since the beginning of the year is destined to keep them busy right along.

—Charles H. Terry has opened a piano and organ repair and tuning shop on Park street, Waterbury, Conn. He is an experienced hand.

## AGAINST AWARDS

## At the World's Fair.

THE MUSICAL COURIER is now enabled to publish the detailed list of the firms and associations in the piano and organ trade that have signified their opinion against any exhibition of pianos and organs at the world's fair for the purpose of competition.

The Piano Manufacturers' Association of New York and Vicinity passed a resolution against exhibition for competition.

A similar resolution was passed by the Chicago Music Trade Association.

These two important associations are therefore on record as opposed to any awards on pianos and organs.

The following firms have expressed similar tendencies and opinions in letters addressed to THE MUSICAL COURIER, most of which were printed in these columns. These are all from manufacturers of either pianos or organs or both:

## Against Awards.

Charles M. Stieff.	Wegman & Co.
Brown & Simpson Co.	Hallett & Davis Co.
C. C. Briggs & Co.	New England Piano Co.
Needham Piano Organ Co.	Vose & Sons Piano Co.
Boardman & Gray.	Emerson Piano Co.
Everett Piano Co.	Keller Brother & Blight.
Taber Organ Co.	Sohmer & Co.
Trowbridge Piano Co.	Chickering & Sons.
Guernsey Brothers.	Mason & Hamlin O. and P. Co.
Farrand & Votey Organ Co.	Ann Arbor Organ Co.
Chase Brothers Piano Co.	B. Shoninger Co.
James M. Starr & Co.	McCammon Piano Co.
Ivers & Pond Piano Co.	Miller Organ Co.
Weaver Organ and Piano Co.	Wm. Knabe & Co.
E. P. Carpenter Co.	Ph. J. Lawrence.
Century Piano Co.	Fort Wayne Organ Co.
	Shaw Piano Co.

## Favoring Awards.

The following are the only three firms who have thus far recorded themselves as favoring a system of awards instead of exhibiting merely:

Hallett & Cumston, George M. Guild,  
Colby Piano Company.

All the Chicago firms are against awards; all the New York firms are against awards; nearly all the Boston houses are against awards; the Baltimore firms of manufacturers are against awards; the firms in the smaller and intermediate manufacturing towns are against awards.

There is consequently a nearly unanimous sentiment among piano and organ manufacturers that pianos and organs should be exhibited merely at the world's fair and that no competitive strife should be engendered.

MINNEAPOLIS, Minn., March 19, 1892.

## Editors Musical Courier:

Your favor requesting our opinion upon the subject of awards on pianos at the world's fair is at hand.

At first thought it seems rather hard and unjust that a number of new manufacturers who are making excellent instruments and who, in consequence of their recent birth, have never had the opportunity to compete for awards, should at this great exposition be debarred from trying for the prizes, while the older manufacturers who have won their laurels in days past can alone conspicuously display their honors before an interested public; but now that the idea of testimonials and awards has become so debased in the minds of many, and savors, in many cases, so strongly of individual influence and mercenary intrigue rather than intrinsic merit, we consider it advisable to do away with awards on pianos at the coming exposition, although, in a fair field, we would be anxious to enter the contest ourselves and pitch the "Mehlin" against all comers.

Yours very truly, CENTURY PIANO COMPANY.

FORT WAYNE, March 19, 1892.

## Editors Musical Courier:

Replying to yours of 4th inst., we think the Piano Manufacturers' Association of New York and Vicinity and the Chicago Music Trade Association are taking a step in the right direction in requesting the world's fair management to decide not to give awards to pianos at the exposition.

Yours very truly, FORT WAYNE ORGAN COMPANY.

—The new dealer in Glidden, Ia., is J. Lister, who is just about to open his place of business.

—J. H. Mason's music store at York, Neb., is entirely independent of the dressmaking business of his wife and daughter, whose sewing machines interfere only with the playing of the reed organs when the ladies are busy.



## PROBLEMATIC.

THE announcement by Peek & Son that they have introduced a new and different grade piano than the one hitherto made (which announcement appeared in the shape of a "tribute" to one of the music trade papers) is just one other evidence of the general trend of coming events in the line of low grade and medium grade piano manufacturing in this city. This step, following closely upon the absorption of the Harrington plant by Hardman, Peck & Co., rather emphasizes the fact that something must be done to save the wholesale trade of New York city by offering to dealers such inducements as can only be offered by combination prices and schemes. How this will work the future will tell, but that the effect of the enormous competition of the medium grade pianos made in Boston, Chicago and other cities and towns is finally felt here can no longer be denied.

Let us see for a moment how these combinations now stand. There are:

WHEELLOCK COMBINATION.....	Wheelock. Lindeman. Stuyvesant.
F. G. SMITH COMBINATION.....	Bradbury. Webster. Henning.
JACOB COMBINATION.....	Jacob Brothers. Mathushek & Son.
JAMES & HOLSTROM COMBINATION.....	James & Holstrom. Nilson & Co.
PECK COMBINATION.....	Hardman. Harrington. Opera.
PEEK COMBINATION.....	Euterpe.

Here, then, are six concerns controlling 14 different makes of pianos. (Some persons may claim that the Euterpe is a stencil, because there is no such factory, but that is an open question which can subsequently be discussed.) These 14 different makes of pianos are virtually controlled by six men, for Mr. Wheelock is the final arbiter in his combination, just as Mr. Smith is in his; Mr. Peck in his; Mr. Jacob in his, and Mr. Peek in his.

The principle of factory combination seems to be limited to the low and medium grade makers, none of the essentially high grade houses like Decker Brothers, Steck, Sohmer, Weber, Behr, Steinway, Gildemeester & Kroeger or Hazelton being embraced in it. Nor are the present combinations to be the last, for another firm in this city is already combined with a new piano shortly to be placed on the market—in fact, some 200 to 300 of the new pianos are already in course of production.

How these combinations will succeed is problematical. Will the cheaper grades not affect the prices of those pianos of each combination held at higher prices? Will not the shrewd Boston and Chicago manufacturers who are manipulating the piano trade on broad principles use these very combinations to convince the dealer that in dealing with them he can never tell which piano of each combination he is paying too much for?

Will not the higher grades of all these combination pianos suffer most?

Will not competing dealers in cities and territory where the combination pianos are sold use the argument that both brands or all three brands, as the case may be, are made by the same manufacturer?

These are rather serious matters to ponder, and if any persons are pondering on the subject they are the wide awake Chicago and Boston piano makers, who are just at the present time pushing for all it is worth, both East and West.

Combinations are still problematical.

## TWO UGLY STENCILS.

WITHIN a few days our attention has been directed to two ugly stencils, both of which should at once be suppressed. There is no reason for them, and the piano business in both instances can just as readily be conducted without them as with them.

The first is an "\$8 down and \$8 monthly" stencil, advertised in Brooklyn as Spaulding & Kordner, 487 Fulton street. These people in breaking up their own business are doing a great deal of useless and senseless harm by advertising, in addition to these ridiculous terms, "Cartage, stool, scarf and tuning FREE." The piano is offered at \$250. With a pay-

ment of \$8 down and the above articles thrown in and free cartage there is a loss of investment. These outlays run beyond \$8. The piano must consequently be one of these \$100 boxes, for which no one should be asked to pay \$250. Business of this kind is destructive all around. Spaulding & Kordner, or anyone else, doing it will be compelled to go.

The other ugly stencil is the "Burlington," advertised by James A. Guest, Burlington, Ia. How can a reputable dealer like Mr. Guest afford to handle such stencil trash? "Only \$250 (on instalments)," he says, and with "stool, cover and book delivered at your house." Just think of this kind of trading! The advertisement is now before us, and it is unquestionably calculated to do great harm to the whole piano trade of Eastern Iowa. It cannot be anything but a low grade, common, ordinary \$100 box on which the manufacturer is ashamed to put his own name. Mr. Guest could not afford to offer it at \$250 on instalments and throw in all the above if it cost him more than \$100.

There is no money in that kind of business.

## A Problem.

IF anyone can solve the problem presented by the following newspaper extracts we will put him down for one year's subscription to THE MUSICAL COURIER, free of charge:

[Decatur, Ill., "Dispatch," March 9.]

M. B. Seymour, of Clyde, Ohio, was in the city yesterday looking over the ground with a view of securing a location for a piano factory. He represents the Theo. Stadlerman works, of Buffalo, N. Y., and has visited a number of Western cities in a search for a location. The industry is an important one, and is not seeking a large or impossible bonus. It has been determined to move the factory West and a suitable location is the most important thing aimed at. The reason for leaving Buffalo is the high rentals which are demanded. The owner of the factory would want a small tract of ground and a railroad switch to facilitate the shipping of goods. In these works 125 men are employed, and they are all skilled laborers who would be brought here in case the factory was moved. The matter is being investigated and may result in our securing a new and desirable enterprise. Mr. Seymour is very favorably impressed with the city.

[Clyde, Ohio, "Reporter," March 10.]

The piano factory affair is still unsettled. Three separate times the property has been sold and just exactly that number of times the sale has failed to "stick." Causes that are somewhat complicated, and not quite clear to the general public, have served to bring this about. On Monday Assignee D. A. Heffner sold the stock as advertised, but the sale was an unsatisfactory one to all concerned and was not confirmed by the court. A new and fourth order of sale was issued by the court on Tuesday, directing the assignee to dispose of the property at private sale, at the office of the Probate Judge, Fremont, Ohio, on Saturday, March 12. It is to be hoped that the affair will be definitely settled at that time.

[Tiffin, Ohio, "Advertiser," March 11.]

The Stadlerman piano factory at Clyde was sold again Monday and Richards & Wilder, the former purchasers, bid the plant off at \$2,800, the successful party having a claim against the plant for \$2,500. The former sale was made for \$5,100. Several parties from Tiffin and Muncie, Ind., were present, but their bids were short by about \$600.

[Findlay, Ohio, "Republican," March 14.]

George E. Newell and another Findlay gentleman, whose name we are not permitted to mention, Saturday bought an organ factory at Clyde. Upon the fulfillment of certain reasonable conditions, which will be made public later, the plant will be moved to this city and put in operation at an early day. It will employ a number of men at good wages and would be in every way a desirable addition to our industries.

## Birch &amp; Dunbar.

THE piano factory at Barre, Vt., is completed and Messrs. Birch & Dunbar have moved in and commenced the manufacture of pianos. The building is one of the very best, everything about it being neat and commodious. The floors are of hard wood, laid upon 2 inch plank, which gives a very solid and substantial floor, divided into stock room, varnishing room, tuning and ware rooms, with a very convenient office just off the front entrance to the building. The sheathing is stained in imitation of cherry.

Good light is obtained from the numerous large windows; also from two large skylights. A large boiler just outside furnishes steam for heating every part of the building. Messrs. Birch & Dunbar have at present 31 instruments in the various stages of construction. The visitor may see every part of the piano and note its thoroughness of manufacture, which is very noticeable at this establishment. Three pianos per week are the present capacity of the plant. The company own their patterns and manufacture nothing but first-class work.—Barre "Gazette."

—The Staib piano action is growing in popularity, and the accumulation of orders has made an increase in capacity necessary. Arrangements have been perfected whereby a portion of the lower floor in the building they now occupy will be taken by them, giving an output of 80 sets a week additional.

## Current Comment.

WHENEVER any great manufacturing establishment or corporation has succeeded in establishing satisfactory co-operative relations with its employees, giving them a share of the surplus earnings and creating such a cordial spirit on both sides that there are never any strikes or labor troubles, it has been, almost without exception, brought about through one man, the founder of the industry. When that founder has died, moreover, it is the history of such enterprises that they straightway go to pieces. If the Dolgeville system of dividing surplus earnings with workmen goes down when its founder, Alfred Dolge, leaves the world it will be a pity.

He came to America from Germany when a young man without a cent, but with a good knowledge of how to make the kind of felt required for the hammers of pianos. He could also make all the parts of a piano. His father had been a socialist in Germany and suffered imprisonment for his opinions. The son inherited just enough of his father's ideas to make him kindly disposed to the workman, at the same time that he kept his head level enough to use shrewd business sense in all his undertakings.

He began the manufacture of piano felt in Brooklyn 23 years ago. Eighteen years ago he went to Brackett's Bridge, N. Y., where there is a magnificent water power, and established his factory there. The place is now called Dolgeville and has 1,700 inhabitants. When Dolge bought the old tannery and turned it into a factory the town had scarcely 100 inhabitants. It now has the best of schools, a fine library and a handsome club house for the working people. It is a beautiful town. Dolge's workmen have an annual banquet with their employer. At the last one there were present 700.

The industries at Dolgeville now include piano felt and sounding boards for pianos, with other articles made from lumber, and felt shoes. The feature in which all the world is interested, however, is Mr. Dolge's provision for his workmen. The provision is made from the surplus earnings of the factories. It embraces a pension system for old age, a life insurance plan by which the lives of all employees are insured, and third an endowment scheme. By this last an employé who has worked for the firm over five consecutive years has credited to him each year such an amount as he has produced for the firm above his wages. He gets 6 per cent. on this amount, and the principal is paid to him when he is 60 years old. If, on the other hand, he has caused a loss to the firm the loss is charged against his endowment account. If at the end of a year it is shown that any department has made unusual profits the surplus is divided with the workmen in that department. Mr. Dolge's creed is that capital and labor should divide the profits between them.—St. Joseph "Gazette."

## Music Hath Charms.

A MODERN young Fagin was arrested this morning while sitting among the spectators in the Tombs Police Court, where he sat watching the examination of Charles Sickle, 15 years old, of No. 520 East Twentieth street, and Emil Ropletts, aged 14, of No. 158 Elizabeth street, who were arrested on Saturday afternoon for attempting to force their way into the Berlin Musical Instrumental Manufacturing Company, at No. 91 Chambers street.

The prisoners admitted their guilt, and declared that they were only members of a gang who had been initiated into crime by one Eddie Brandt.

"Where is this Brandt?" asked the justice.

"There he sits, back there," replied Sickle, just as a young man rose to go out.

"Let no one out there," the magistrate called, and Brandt was placed under arrest.

He indignantly denied that he had put the boys up to steal at first, and said: "I am a stool pigeon for Detectives Reap and Money, of Inspector Byrnes' staff, and it was I who gave the information that led to the arrest of these boys on Saturday."

Then the other boys turned on him and Sickle told his story.

"Brandt, when I met him first, was the leading English officer in the play called 'The Soudan,' at the Academy of Music, and I was an Arab chief. We were 'supes,' you know."

"Well, after we lost our engagement there Brandt came to me one day and put me on to how to do crooked work, and I have been running with him ever since," he concluded.

Ropletts said he had never met Brandt until Saturday last, when the latter made him pawn his overcoat for 75 cents, "with which he bought a glass cutter, and then took us down to Reade street and showed us the crib to crack. We waited outside," he ended.

Policeman C. H. Tate, of the Leonard street station, who arrested the two younger boys, said that there were three in the building when he was attracted by their suspicious actions, and one of them, whom he thought was Brandt, escaped.

On reaching the station house he found that Brandt had been there and lodged a complaint against the other two.

There were representatives in court from the Columbia Rubber Company, 65 Reade street; the Electric Cutlery Company, 91 Chambers street; Smickel & Co., dealers in trunks and bags at 65 Reade street, besides one firm, the Berlin Musical Manufacturing Company, all of whom claimed that their concerns had been robbed of goods to the value of from \$50 to \$300 each firm.

They identified the boys as having been in their places at various times on the pretext of looking for work. The boys were held for examination.—"World."

—C. C. Wright, of Mount Vernon, N. Y., announces that hereafter he will represent only the Mason & Hamlin line of instruments.

—The Plattsburgh "Telegram" states that G. H. & C. F. Hudson have sold out their piano and organ business to William H. Coats. This must mean the sale of a branch.



**M**R. PEEK'S latest circular, with accompanying letters of condolence, has not reached us up to the hour of closing these forms. When a piano man succeeds in giving himself some clever advertising it seems that he should condole with those of his competitors who fail to do so, instead of receiving consolation and sympathy from them. There is something lopsided somewhere or a humorist may be playing pranks with the association.

#### Announcement.

**O**N February 1, 1892, the firm of Phillips & Crew was incorporated under the name of "Phillips & Crew Company," with a paid up capital of \$92,000 and the following organization: H. T. Phillips, president; B. B. Crew, treasurer; R. B. Toy, secretary. Correspondents will please note the change of address.

#### Texas Mortgage Law.

**S**OME weeks ago THE MUSICAL COURIER published a decision of the Texas Court of Appeals covering some questions of liens, &c., and the substance was contained in this sentence: "When vendor lien notes are given by the purchaser of personal property, and these notes are hypothecated, transferred or sold, the original owner in whose favor they are drawn loses claimants' rights against regaining possession of the property for which these notes were given, even if the notes are retransferred to him." We appended the following:

On this subject we hear from Texas as follows:

Manufacturers who consign goods to irresponsible and moneyless sewing machine tramps have raised up an army of men so ignorant and mendacious that the former honorable business of selling pianos stinks in the nostrils of decent people. Any business man to see the piles of notes given by the bulk of people to whom these men sell would stare with wonder that any institution calling itself a bank would litter up its safe with such "collateral." John x Smith, his mark, William x Jones, his mark, is the way the majority of them read, and now that many such buyers have little as above, the Lord help the manufacturer who wishes to recover.

Monday's mail brought the following communication on the same subject, and it presents the matter in a somewhat different light:

#### Texas Mortgage Laws Are Good.

Referring to the above, will say the party who wrote this false view of the case did so evidently in the interest of a certain music house in

Texas. The facts are not set forth, and the decision set forth had no such wording or meaning. The truth is that liens can be easily enforced in Texas, and indorsements and transfers do not in any way vitiate mortgages.

The article is calculated to affect Texas credits and is an injustice to our State, our people, our laws and the judges of our courts. The party who wrote this article has either a tinge of rank veridancy or viciousness.

Any man who would do such an act to subvert a private end without regard to the damaging influence against the credit of our State is too low to be worthy the respect of honorable men and does not deserve gentlemanly business consideration. Yours truly, JUSTICE.

#### Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

##### IMPORTS OF MUSICAL INSTRUMENTS.

Month ending January 31, 1891.....	\$89,586
Month ending January 31, 1892.....	84,384
Seven months ending January 31, 1892.....	597,757
January 31, 1892.....	642,499

##### EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS.
	No.	Value.	No.	Value.	Value.	Value.
Month ending January 31, 1891.....	1,945	\$82,000	70	\$31,940	\$15,506	\$119,446
Month ending January 31, 1892.....	1,148	75,829	57	12,508	15,979	104,334
Seven months ending January 31, 1891.....	9,278	614,638	412	138,430	101,745	844,808
Seven months ending January 31, 1892.....	8,069	518,565	472	125,711	87,708	736,984

**I**N acknowledging the receipt of a pamphlet issued by Farwell & Glendon, of Toronto, entitled "A Talk on Pianos," we desire to have it generally known that this is one of the most comprehensive little works on some features of the piano business in the Dominion that has hitherto come from the press. To the Steck piano a great deal of space is devoted, and deservedly so. Regarding the makers of this piano the pamphlet says:

Among the few firms who are universally recognized as having been the means of developing the American piano from the almost toneless instrument which was common in this country some 30 or 40 years ago to what it is to-day, the firm of George Steck & Co. stands pre-eminent.

True, every word of it.

#### The Trade.

—The Columbia Tuning and Repairing Company has started business in Columbia, S. C.

—W. C. Hatley, piano and organ dealer, Chattanooga, has removed to larger quarters at 816 Georgia avenue.

—J. A. Manville, of Towanda, Pa., is talking about giving up the stencil and going into organ manufacturing.

—Wegman & Co., the Auburn piano manufacturers, have just shipped a piano to the Governor of the Fiji Islands.

—J. H. Christie, of Stamford, Conn., has opened a branch store at Darien, Conn., Geo. E. Everett being in charge.

—John T. Hughes, of Dyer & Hughes, Foxcroft, is off on a hunting expedition 200 miles north of Moosehead Lake.

—The Mills Memorial Sunday School, of Lansingburgh, N. Y., wants a piano. The sum of \$115 is already subscribed.

—A. H. Simmons, a Philadelphia piano man, universally known to the trade, has joined L. A. Subers in his wire and piano industries.

—It appears probable that the Knauff organ factory at Newark, Del., is to be abandoned. Eight men only were at work in the building on March 12.

—The losses of Cluett & Son on the late Gloverville fire were satisfactorily settled by the insurance companies last week. Another store will be opened there immediately.

—Ph. J. Lawrence has resigned from the Lawrence Organ Factory at Easton, Pa., and is succeeded by Thomas Galloway as foreman. The latter comes from Washington, N. J.

—Eugene Ferguson, of New Hudson, Mich., is about to remove to Milford, Mich., to open a piano and organ store. He has not stated as yet whose store he proposes to open.

—David C. Whitehill, the Pittsburgh piano and organ dealer, writes to us that he will remove on April 1 to 708 Smithfield street, in a better location and a larger wareroom than the present.

**WANTED**—One tuner, two action regulators, two polishers, one stringer and two varnishers. Steady work. Apply at once to McCammon Piano Company, Oneonta, N. Y.

**TUNER AND REPAIRER WANTED**—A good tuner and general repairer of pianos can secure a permanent situation if properly recommended and his work is satisfactory. Walter D. Moses & Co., Richmond, Va.

### THE FAMOUS New York Conservatory of Music,

ESTABLISHED 1863—CHARTERED 1865.

Removed from Fourteenth Street to the Large and  
Elegant Building,

112 EAST EIGHTEENTH STREET,

Between Fourth Avenue and Irving Place.

THE EMERSON PIANO IS USED.

**I**T must be remembered that not all the makers of High Grade Pianos in this city are members of the Piano Manufacturers' Association of New York. SOHMER & CO. are not members of that Association.

Dealers in Sohmer Pianos can therefore rest assured that their reputations and credits are not made the subjects of any Association discussions or investigations.



# THE ONLY FORK.

IT should be remembered that the price of the Standard Tuning Fork was fixed by the executive committee of the Piano Manufacturers' Association of New York and Vicinity, based upon the knowledge that there was no possibility of a profit from the sale of these forks unless the jobber could make it out of the sale of individual forks, and even then the handling of the same could not pay.

It should also be remembered that the association does not recognize as legitimate any other tuning forks than those having the official trade mark stamped upon them, as the subjoined illustrations in the Dolge circular show. THE MUSICAL COURIER maintains the same ground:

offered which compare in accuracy with those selected by the association.

I have just received 20 different forks for rating, and the results are given in the table herewith.

This question of a correct standard is the starting point for a higher class of music in this country. Musicians should be as careful about selecting a fine tuning fork as they would be in purchasing a watch; they are both intended for instruments of precision, not toys. It is not so easy to tune a fork as some think. More attention is required than has as yet been given, evidently. Yours truly, LEVI K. FULLER.

	Marked.	Rates.
1. Boston . . . . .	A 435	A 436
2. Boston . . . . .	C 517.3	C 519.4
3. New York . . . . .	A 435	A 434
4. New York . . . . .	A 435	A 432
5. Detroit . . . . .	A 435	A 432.2
6. Detroit . . . . .	A 435	A 436
7. Chicago . . . . .	A 435	A 435.5
8. Chicago . . . . .	A 435	A 435
9. Chicago . . . . .	A 435	A 445.5
10. Chicago . . . . .	A 435	A 446
11. Chicago . . . . .	A 435	A 436

## DOLGE CIRCULAR.

OFFICE OF  
ALFRED DOLGE,  
122 EAST 13TH STREET.

New York, February 18th, 1892.

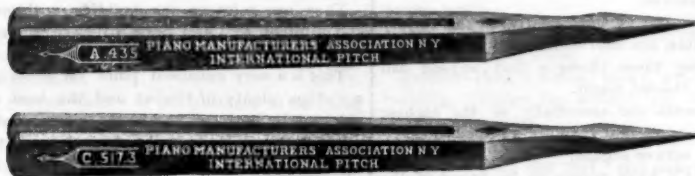
At the meeting of the Piano Manufacturers' Association of New York City and Vicinity, held November 11th, 1891, which unanimously resolved the adoption of uniform pitch of Tuning Forks, A—435 and C—517.3, the motion was made and carried: "That the Executive Committee should devise a plan by which the Standard Forks adopted by and manufactured for the said Piano Manufacturers' Association, under its U. S. Trade Mark, could best be distributed all over the United States and Canada."

The Executive Committee recommended that Alfred Dolge and Richard Raufft should be appointed sole distributing agents of the Association for the sale of these Forks, which are all tested and of the choicest quality.

This recommendation was unanimously accepted by the Association, and the price for the said STANDARD TUNING FORK has been fixed by the Committee as follows:

A—435 Steel Blued.  
C—517.3 " "

STAMPED THUS UNDER SAID TRADE MARK.



IN LEATHER CASES.

\$1.00 NET PER FORK, INCLUDING CASE.

25 per cent. discount in lots of 1 dozen.

40 per cent. discount in lots of 6 dozen.

POSITIVELY no Deviation from Prices Fixed.

On this subject, which by the way is of greater importance than some members of the trade fraternity may suppose, the following letter and table, furnished by Col. Levi K. Fuller, will prove instructive:

## Astonishing Tables.

OFFICE OF THE ESTEY ORGAN COMPANY,  
BRATTLEBORO, Vt., March 15, 1892.

Editors Musical Courier, New York:

The adoption of a uniform standard of musical pitch now rests upon so substantial a basis that it only remains for the association to protect that standard by the circulation of such information as has a direct bearing upon the subject.

If one of the small forks is held in the hand it will flatten; if laid upon the window sill it will sharpen. If they are to be handled much and strict accuracy is desired, a cork handle or a piece of buckskin is essential.

I am glad to see the jobbers in musical goods trying to supply the wants of their customers, but so far I have not learned of any forks being

12. Chicago . . . . .	A 435	A 433
13. Chicago . . . . .	A 435	A 424
14. Chicago . . . . .	A 435	A 431
15. Chicago . . . . .	C 517.3	C 522
16. Chicago . . . . .	C 517.3	C 523
17. Chicago . . . . .	C 517.3	C 518
18. Chicago . . . . .	C 517.3	C 519
19. Chicago . . . . .	C 517.3	C 497.3
20. Chicago . . . . .	C 517.3	C 498.3

These 20 forks came from jobbing firms in Boston, New York, Detroit and Chicago, who are engaged in selling them as either 435 A or 517.3 C standard tuning forks, but the above table proves conclusively that they cannot be relied upon, and that they are for scientific or musical purposes useless and not recognized officially.

The only forks that are the official articles are those bearing the lettering, &c., of the cuts in the Dolge circular.

Any other forks must necessarily be discarded, and those who desire the proper and the only forks should without fail place their orders with Alfred Dolge if they want them in time.

## CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
333 STATE STREET,  
CHICAGO, March 19, 1892.

THE only bit of news of any importance which I have to offer this week relates to Messrs. Steger & Co. I knew that they were getting up one or more pianos, but as Mr. Steger seemed very reluctant to say anything about the matter I did not feel like saying anything myself until I knew something definite. However, I have now seen with my own eyes and tried with my own hands two new and original scale Steger & Co. pianos, a large and a medium size, which I can truly say astonished me. They are still in an unfinished state, so far as tone regulating and fine action regulating are concerned, but they are excellent instruments both as to power and quality of tone, and in their unfinished state give promise of being an honor to the piano manufacturing industry of the city of Chicago.

From my conversation with Mr. Steger I gather that he has made up his mind to produce an instrument fully equal to anything he has ever handled, and from that impression and from what I have already seen I feel justified in saying that I think he will do so. The factory at Columbia Heights is being pushed to completion as fast as the weather will permit; the material for a goodly number of pianos is already purchased, and by fall we may confidently look for a good stock of Steger & Co. pianos in their warehouses.

A squib in one of our local music journals refers to a projected change of base of the Rice-Hinze Piano Company from Columbia Heights to Dixon, Ill. By authority of Mr. I. N. Rice I beg to state that no such change has been even contemplated by the Rice-Hinze Company. Their factory is well under way at Columbia Heights, and they expect to occupy it at an early date.

The Julius N. Brown Company is now located at the new warehouses Nos. 327 and 339 Wabash avenue, near the corner of Congress street, and nearly opposite the Auditorium. This location is close to the famous new depot of the South Side elevated road, which is about being built, is an excellent location now, and will improve. Two of the members of the Colby Piano Company are also members of the Julius N. Brown Company, so that practically the two concerns are one. The instruments handled by the Julius Brown Company are the Colby and Erie, and the company are authorized and prepared to fill orders for the wholesale trade in case of an emergency.

Including Mr. Julius N. Brown, who has an excellent reputation as a salesman and manager, there are three gentlemen directly connected with the concern—Mr. H. W. Miller, who takes charge of the office work, a very capable man, and Mr. Denning D. Luxton, a nephew of Mr. Brown, who is very practical in the business, a capable salesman, and claims the honor of selling the first piano from the new warehouses. There are several others connected with the concern who are acting as outside salesmen, and altogether the new house seems destined to make a decided success of the business. Mr. Brown says in the last 11 days they have sold, "bona fide," 15 new pianos, which is certainly an excellent record, as anyone must acknowledge.

The new store of Siegel, Cooper & Co., now opened on the block bounded by State, Van Buren and Congress streets, is another evidence of the increasing importance of the location just referred to; but I am sorry to see this house advertising to tune pianos at a cut price, and glad to say that their business in this department is extremely limited. They have no pianos, although it was reported they intended to have them, and I hardly think any manufacturer would care to sell them unless he desired to commit commercial "hari-kari."

At the rehearsal of yesterday and at the concert to be given this evening by the Thomas Orchestra at the Auditorium the piano and harp were both the product of Chicago, the former a Kimball, played by Mr. Emil Liebling, and the latter a Lyon & Healy, manipulated by the skilled fingers of Mr. Schuecker. I will simply say I consider this a remarkable occurrence, and I am certain it is the very first time such a thing has happened.

INFORMATION WANTED—Of Emil V. Huber, who left his home in Boston October 15, 1874; since that time nothing has been heard of him; he was then 80 years of age and by occupation a piano maker. It is supposed that he took the steamboat Bristol at Fall River for New York. Should this meet the eye of my said son, Emil V. Huber, please communicate to your mother, or any person who should know the whereabouts of him and can give such information will receive a reward of \$100 by his mother, as she is very anxious to know if he is living or dead.

MRS. CATHARINE HUBER,  
34 Camden street, Boston, Mass.

The above is from one of our dailies.

Since mentioning the fact that a new piano manufacturing concern was about to start here one of the gentlemen called on me and begged me not to mention any names, whatever I might say, as there was nothing certain at present, but I think they mean business just the same.

Mr. Arthur Bissell, who made such a success of managing the concerts given here for the benefit of the Visiting Nurse Association, both this season and the previous one, and



who has excellent support from a fine class of people in this city, has engaged with the house of Lyon, Potter & Co., and will take his position the first of April.

The wife of Mr. H. B. Tuttle, a gentleman who has been connected with Lyon & Healy for many years, was assaulted by footpads at an early hour in the evening last Monday while going to visit her mother, knocked senseless and robbed.

Mr. Tuttle says it was a narrow escape, and is making every endeavor to discover the assailant. I am glad to report Mrs. Tuttle as convalescent.

Mr. Barnes, of the Smith & Barnes Piano Company, says now that the title to the new factory for which they had negotiated is likely to be made good and the deal will probably go through.

The new tuners' association of this city have another meeting this evening, and one of the committee reports applications for membership coming in with every mail.

Mr. W. F. Zimmerman succeeds Mr. John Zimmerman, Davenport, Ia., and will continue to handle the same line of goods, viz., the Decker, the Ivers & Pond and Newby & Evans pianos, and of course the Steck. Mr. Zimmerman will be assisted by his brother, Mr. J. W. Zimmerman, who will have charge of the piano warerooms. He is said to have a fine store of three floors, and has just put in a stock of sheet music.

The organ tuners' club of this city give a ball the evening of March 31, for the purpose of raising funds to send a committee to Canada to induce the tuners there to organize a similar club.

Mr. I. N. Camp informs me that there are nearly enough proxies now to secure his re-election as one of the directors of the world's fair.

The S. Brainard's Sons Company will assume the agency of the Schomacker piano, and Mr. Justus Gray will return to Philadelphia and take charge of the factory. This, of course, leaves the piano in the same place.

Mr. Charles H. Wagener, Story & Clark's foreign traveling man, leaves here the last day of March for an extensive European tour and expects to be abroad some 15 months.

Mr. Charles F. Crane, with Messrs. Decker Brothers, was in town to-day, and says that while trade is not booming it is very good.

Mr. A. M. Wright, of the Manufacturers Piano Company, is taking quite an extensive trip, but is expected back within a day or two. His success has really been phenomenal, but then we all know Friend Wright; he is so popular he can't help doing business, and by this trip Kansas City, Mo., and Wichita, Kan., have been added to the points where the Manufacturers Piano Company's line of goods will be well represented.

A number of the general agents and all the traveling men connected with the house of Estey & Camp will have a reunion next week in this city. Col. Levi K. Fuller and Mr. E. M. Read, the manager of the St. Louis house, are expected to be present. The object is to discuss business questions, and it is thought that the entire week will be occupied in this way.

Mr. Peter Duffy, of the Schubert Piano Company, New York; Mr. E. W. Furbush, of Vose & Sons, Boston, and Mr. L. C. Collier, of Coldwater, Mich., were here this week.

### About Philadelphia.

THE coming political campaign will greatly benefit some industries, for instance, J. W. Pepper, of Philadelphia, manufacturer of band instruments, who is already securing many inquiries from the country band which for the past three years has been in a dormant condition and is now awakening to a realization of the fact that its services will be required, and is posting itself as to the best plans for purchasing new and modern instruments.

Mr. Pepper makes a specialty of this band business and issues a very complete catalogue concerning everything except the uniforms.

The Excelsior Drum Company are another concern located at 923 Locust street, who are anticipating a large trade this year, and have enlarged their quarters and increased their capacity in every respect.

This concern was founded in 1856 by Mr. F. A. Soistman, the father of A. G. Soistman, the present manager of the concern.

Mr. Soistman enjoys the reputation of being the first drum maker in this country.

One of the most notable orders ever placed with a concern was given him in 1860, at the breaking out of the war, by the Government and was for 30,000 drums, to be delivered as quickly as possible.

The present firm are doing an excellent business and have a well appointed plant, with all necessary machinery for constructing drums, and there is almost an endless variety of them, from the small orchestra snare to the 54 inch diameter head bass, with shells of wood, brass and german silver, and heads of calfskin or sheepskin, as may be required.

Invariably for regimental or outdoor work the wooden

shell snare is used, and the drums are deeper, being about 17 inches.

The object of the deep shell is to secure volume and carrying quality, while for orchestral or indoor work the shallow metal shell is used as being sharper and finer in its effects.

In bass drums the sizes vary from 28 to 40 inches across the head, in depth not more than 12 inches.

Occasionally one is made specially large, as was the case for a Philadelphia drum corps, whose drum measured 54 inches across the head.

The Excelsior Drum Works are manufacturing for the trade only, and keep employed some 20 odd men.

### About Easton, Pa.

HORACE LEHR & CO., of Easton, Pa., have been manufacturing a seven octave piano style reed organ since last July, and have not only made a success from a mechanical but from a reputable and progressive point of view as well.

Mr. Lehr, the managing spirit, is a young man, possessed of much energy, originality and ambition, and his business growth is evidence of these qualities.

Their factory is a four story building, 40x100 feet, conveniently located on one of the most advantageous sites in Easton. Their force of employees is composed exclusively of skilled organ makers, who are kept busy for 60 hours each week in the manufacture alone of these seven octave piano style organs.

The cases of these instruments are made in solid black walnut, oak, ebonized mahogany and rosewood finish.

By a large and peculiar construction of the case forming a qualifying box, a remarkable resonating pipe quality of tone is obtained, capable of exquisite gradation, and which bears a marked similarity to that of the pipe organ.

The touch is quick and elastic, and the reeds are voiced, so that the most brilliant allegretto or staccato music can be executed the same as on a piano.

The action as generally used contains 18 octaves of reeds divided into 5 distinct sets as follows: Three octaves diaphon, 4 octaves melodia, 3½ octaves principle, 3½ octaves box celeste, 4 octaves saxophone, bass and treble couplers.

There is no complicated stop work to give trouble in damp weather and to be never used while playing, but the five sets of reeds, as well as the couplers, are put in play separately, interchanged or combined by the use of two knee levers, which can be held open, if desired, by pushing up with the knee the attached stop holders, and are released by a gentle pressure.

The beautiful effects and pleasing contrasts, the variety of expression obtainable, are marvelous, and so simple is the system governing these changes that anyone can easily accomplish the desired result.

While the instruments are essentially of the highest grade, the prices are such that they are retailed in competition with the five octave organs.

Messrs. H. Lehr & Co. have reason to be proud of the fine instruments they are turning out and the progress they are making.

Wm. H. Keller is one of the largest piano and organ dealers in Easton and has a beautiful store on Northampton street.

His line for the coming year will be the Steinway, Krnich & Bach, Hallet & Davis, Webster and Jacob Brothers pianos and the Estey and Weaver organs.

Mr. Keller is contemplating enlarging his storeroom by building an addition in the rear end. His accommodations would seem to be ample, but during the busy season when it is desirable to carry a large stock he finds that everything is huddled together too much for convenience or advantageous display. In small musical instruments and sheet music Mr. Keller has an excellent trade.

Mr. M. J. Reigel is fitting up what will be a handsome salesroom when completed. Although now in conjunction with his stationery and sheet music store, the piano rooms will be in a separate building in charge of a competent salesman.

His line will embrace the Knabe, Behr, Brown & Simpson, Newby & Evans and Everett pianos and an assortment of organs.

Mr. Wm. Mosher handles the Shoninger, Behning and Weser pianos and the Packard organs.

Easton is favorably located for a farming and mining trade, both of which find railroad and other facilities admirably arranged for reaching this point, and the mercantile interests are represented to an extent fully adequate to their needs.

—It is safe to assert that the wind will never again whistle through the whiskers of the man who had an altercation with Louis Schwehn, the well-known piano mover.

—Patents granted March 8, 1892:

Music box.....	A. Wolff.....	No. 470,610
Organ bellows.....	F. W. Hedgeland.....	" 470,341
Organ blowing apparatus.....	F. W. Hedgeland.....	" 470,342
Piano action.....	H. S. Saroni.....	" 470,448
Piano, automatic.....	W. D. Parker.....	" 470,883
Piano damper.....	W. P. Hanscom.....	" 470,619
Piano electrical attachment.....	F. A. Feidkamp.....	" 470,294

### About Albany.

R. W. TANNER & SON have just received letters patent for an anti-friction, anti-rattle caster which they believe is as near perfection as can be obtained.

This caster is the result of several years' experimenting on the part of Mr. R. W. Tanner, who has thought before now to have successfully solved the anti-friction problem, and, in fact, the anti-friction part of the caster has not troubled him for some time, as that was perfected in a previous experiment; but from the fact that in many instances pianos were not placed solidly on the four casters, one perhaps not touching the floor at all, there was an inclination to rattle—a defect very annoying. This defect has been entirely remedied by the use of a spring, and even without the weight of the piano the caster is noiseless.

A ton of the casters is in process of construction, and in a short time the casters will be on the market.

The piano trade is indebted to Mr. Tanner for several very valuable inventions, not the least among them the mouseproof pedal feet and pedal bracket.

The only opening to the action of a piano giving admittance to a mouse is under the pedal feet, and Mr. Tanner has with his simple little contrivance effectually closed that.

That this idea is both valuable and practicable is attested by the fact that 100,000 sets are now in use by many of the leading piano manufacturers in the country.

The iron bracket attached to the pedal feet does away with the wooden support to which the old style of pedals were adjusted, and simplifies placing them in position.

A bracket piano lamp is another one of Mr. Tanner's inventions and is meeting with much favor.

This lamp is inexpensive and can be attached to the panel on either side of the desk.

It is in these specialties that R. W. Tanner & Son are doing the great bulk of their business.

At one time they were large producers of piano plates, but the prices were cut so low that there was nothing in making them, so that industry was abandoned.

The business is in the hands of Mr. Tanner and his two sons, and is carefully and systematically conducted.

In about two months another important factor in the manufacturing interests of Albany will be in operation.

Mention was made in this paper a short time ago to the effect that the old McCammon piano factory, which was abandoned by the McCammon people when they moved to Oneonta, had been leased by Mr. Lockey, of Leominster, Mass., for a piano case factory.

They are refitting the building with new machinery, steam pipes, &c., and hope to have a force of men employed making cases by May 1.

This is a very excellent point for a factory of this description, plenty of timber and the best of facilities for shipping by both rail and water to any point.

The Marshall & Wendell Company are having a very satisfactory March trade and their factory is running full force and time.

Boardman & Gray also are doing a good business. Their Toledo agency supplies them with good, substantial orders, and as their capacity is limited to a few pianos a week they are always busy. Besides they have an excellent retail trade; their pianos have been known for a great many years in that section of country and have many admirers.

F. W. Thomas will make no changes in the line he handles, which is the Steck, Emerson, Haines, Jacob Brothers, and now the Starr, with the Palace organs.

Mr. Shaw, of Cluett & Sons' Albany branch, stated that they were doing splendidly in high grade pianos—the best trade in six years.

There are but few places in this country probably where can be found under one roof those three great pianos, the Steinway, Chickering and Weber; they are all handled by Cluett & Son, and in addition for the medium grades the Newby & Evans and Gabler, with the Story & Clark Organs.

Cluett & Sons, of Troy, have gone into the manufacturing of guitars, banjos and mandolins, and are in the market also as importers and jobbers, having two men on the road drumming trade through New York, Pennsylvania, Massachusetts and Vermont for small instruments and musical merchandise.

### J. A. Nichols, Allegheny, Pa.

MR. J. A. NICHOLS, who has opened a piano establishment at Allegheny to represent the Smith & Nixon trade in Western Pennsylvania, is a well-known man in the New York and Boston piano trade, having been associated with Chickering's as traveling man. He will occupy the old stand of Echols, McMurray & Co., and will handle Chickering, Gildemeester & Kroeger and Wissner pianos. Mr. Nichols is in a position to make a success of it, and we hope he will.

—Moist Brothers' music store at Le Mars, Ia., was damaged by a tornado last week. Too much moisture, as it were.



## L. J. Joscelyn's Circular.

New York, March 23, 1892.

**MR. L. J. JOSCELYN**, who has for over five years been connected with the renting, tuning and other retail business of Messrs. Chickering & Sons, begs to announce that he has taken entire charge of the renting and tuning departments of Messrs. Gildemeester & Kroeger, 360 Second avenue, corner Twenty-first street, New York, and is prepared to use every available means to make the proper handling of the work a success. Send your order for tuner by mail or telephone and avoid delay.

In the tuning department will be found a large force of the best tuners and regulators to be had in the city, and the greatest care will be used in their work upon all pianos of any make, especially those of high grade manufacture.

All orders by mail or telephone will receive immediate attention.

If desired, arrangements will be made for taking care of pianos by the year, tuning and regulating them when necessary. Telephone call, 945 Eighteenth street.

In the renting department there is a large stock of new pianos for rent at very reasonable rates. Address, Messrs. Gildemeester & Kroeger, 360 Second avenue, corner Twenty-first street, New York.

Rent your piano new direct from the factory, instead of getting an old one from a dealer.

## Incorporated.

**BENJAMIN CURTAZ & SON**, of San Francisco, Cal., have formed a corporation to deal in musical instruments. Directors—Benjamin Curtaz, Sr., Henry J. Curtaz and Gustav Friedrich, of that city; Henry Brunner, of San Luis Obispo, and William Goeggel, of Woodland. Capital and subscribed stock, \$150,000, in 1,500 shares, of which Benjamin Curtaz holds 1,097 and his son 400.

The International Temple of Music, of Chicago, has been incorporated under the laws of Illinois. Capital stock, \$100,000. Incorporators: W. G. Phillips, H. A. Caldwell and Daniel F. Flannery.

Know all men by these presents that the undersigned, W. H. Stowers, F. L. Schumpert and C. H. Watts, do hereby associate themselves and become incorporated as follows, to wit:

First—The name of the corporation shall be W. H. Stowers Piano and Furniture Company, and its principal place of transacting business shall be in the city of Louisville, with branch offices at such other points in the United States as may be deemed advantageous to the corporation by the board of directors.

Second—The general nature of the business to be transacted shall be to buy and sell pianos, musical instruments and household and kitchen furniture of every kind and description, either on its own account or as agents for others on commission.

Third—The amount of the capital stock authorized shall be \$100,000, divided into shares of \$100 each. Stock subscribed for shall be paid for in cash or in property notes or accounts at their market price at the time of subscription, which price shall be fixed by resolution of the board of directors and entered upon their minutes.

Fourth—The existence of the corporation shall commence on March 11, 1892, and continue for twenty-five years thereafter, unless sooner dissolved by a vote of the majority of the stock.

The corporate existence may also be extended for a like period of twenty-five years by a vote of three-fourths of the stock.

Fifth—The affairs of the corporation shall be conducted by a board of directors, consisting of not less than three nor more than seven members, as may be fixed by the by-laws.

Said board shall from their own number select a president, and shall also elect or appoint such other officers or agents as may be provided by the by-laws.

The first board of directors shall consist of the incorporators, who shall serve as such until the first Monday in May, 1893, when, and annually thereafter, an election shall be held by the stockholders.

Sixth—The highest amount of indebtedness or liability to which the corporation is at any time to subject itself shall not at any time exceed two-thirds of its capital stock.

Seventh—Private property of stockholders shall be exempt from corporate debts.

Eighth—The board of directors shall have power to adopt by-laws for the government of the corporation not inconsistent with these articles.

Witness the hands of the corporators this March 11, 1892,

W. H. STOWERS,

F. L. SCHUMPERT,

C. H. WATTS.

The old-time house of J. H. Snow has been incorporated into the J. H. Snow Piano and Music Company, with quarters at 208 Dauphin street, Mobile. Mr. Snow is president and general manager, and of him it may be said that though

he has been through the fire of financial trouble no man has come forth with a cleaner record or a one more satisfactory to those with whom he had dealings. He begins again under new auspices, and brings to the service of the company a lifetime of valuable experience in this particular business. Success that he deserves will certainly be his, and thereat all his friends will rejoice.

## In Type at Last.

**THE** story we've been telling our friends about the piano tuner who was taken for a doctor is out at last and makes its appearance in type to gratify the curiosity of all at once. We are too tired to repeat it 40 times a day, so here goes:

It seems that a few days since a well-known gentleman, who resides—well, we shall not tell where—returned from work in the evening, and found his wife suffering excruciating pain from one of Job's comforters. She told him that she should get no relief until the boil was lanced. The gentleman started immediately down street for a physician to attend her and encountered a gentleman with a satchel in his hand which resembled a physician's case. He stopped the gentleman and asked him if it would be convenient for him to call at his house during the evening. The supposed physician looked at his watch and replied that he could go in a short time and asked the number of the house.

It so happened that the two gentlemen reached the house at the same time and the husband of the suffering woman escorted the supposed physician to the bedside of his wife. The man appeared a little surprised, but asked what the trouble was, and the husband told the wife to show him the boil which was giving her so much pain; she was seated on the edge of the bed and bent down and started to show the location of the boil, when the supposed physician inquired of them what they thought he could do about it. "Why, aren't you a doctor?" said the husband. "No; I'm a piano tuner," was the reply. And it was then revealed that the supposed doctor was no other than a well-known tuner employed by one of the leading firms. They all swore secrecy, but the story was too good to keep and it leaked out, as all good stories will first or last. It will be considered a religious duty on our part not to divulge the names of the parties, but there is going to be a new upright in that house.

## Samples.

Dumley—I see that De Gus is getting to be quite a bridge builder.

Jay—You don't say? Why, the last time I saw him he was studying the violin.

Dumley—Yes, I know; that's where he does his bridge building. Under the strings, you know; haw! haw!—Buffalo "Enquirer."

"Shall I play the rest" she asked as she paused in her performance at the piano.

"Yes," he answered; "by all means. I enjoy the rests very much. I hope you won't think of skipping any."—Washington "Star."

The late C. A. White's song "Put Me in My Little Bed" was suggested to his mind one night as he was going home by seeing a photograph of the prophet Samuel in the window of a Boston shop. Samuel was kneeling by a bedside with his hands clasped in prayer—at least that's the way it looked. Mr. White wrote the melody and the first verse in about fifteen minutes, without inquiring whether that particular bedstead was a folding one or not. Over 200,000,000 copies have been sold and yet the insane asylums still have room for some additional accommodation.

In the early days of piano manufacturing in this city there were not as many piano factories as there are to-day.—"Art Journal."

## To Stamford They May Go.

**IF** every business man in Stamford will subscribe for one or more shares of stock of the Schleicher & Sons Piano Company's stock the work of putting up the brick factory for their occupancy opposite the Lock shop will be begun April 1. Messrs. C. H. Getman, Tobias Bernhard, A. S. Swords and Ambrose M. Horton, the committee of the Board of Trade, had secured \$5,000 of the necessary \$13,000 to build the factory yesterday; now what they need are substantial aid and encouragement. Every man in business in Stamford should take one if not more shares himself, and induce his friends to do the same, until the required amount of money is secured. The business life of Stamford depends entirely on the manufactures. The land, a desirable tract, has been offered the Board of Trade by Mr. Swords, president of the Grey Rock Land Company for \$3,750, and the piano people are well pleased with it. They employ about 50 hands, and these pianos are well liked and steadily growing in popular favor. Let us have the piano factory here.—Stamford "Record."

## Dissolution.

**THE** firm of Smith & Jackson, music dealers and art stationers, of this city, was yesterday dissolved, and W. H. Jackson, junior member of the firm, left yesterday afternoon for his home in Athens, Ga. Mr. Jackson expects to start on the 25th inst. for California, where he goes to superintend the estate of his uncle, Asa M. Jackson, an extensive grain farmer, of Willows, Calloosa County, Cal.

Mr. Jackson was for several years engaged in farming in Georgia and is thoroughly qualified to assume the responsible duties of superintending a large California estate. He is a genial, whole souled young man, well liked by the people of Greenville and was efficient in his business and a favorite among the young people. His departure will be regretted by all, but by none more than his associate in business.—Greenville, S. C., "News."

## Notice of Dissolution.

Notice is hereby given that the copartnership heretofore existing between the undersigned, under the firm name of Saxe & Robertson, doing business at 831 Broadway, New York, is this day dissolved by mutual consent. George G. Saxe will liquidate at the above address. All parties indebted to said late firm are hereby notified to pay him at maturity. Dated at New York, March 16, 1892.

GEORGE G. SAXE,  
JAMES H. ROBERTSON.

**MR. SAXE** is very reticent about the cause of the dissolution, although he admits that it has become necessary to put experts on the books.

A new firm has been organized, to be called Estey & Saxe, the Estey Organ Company being the interested parties. Saxe & Robertson have for years past controlled the Estey organ in this State and section, and have disposed of thousands of these instruments.

## Dissolution of Partnership.

**NOTICE** is hereby given that the firm of Smith & Jackson, Greenville, S. C., is dissolved by mutual consent. All parties indebted to the firm will make payment to Harry H. Smith, who assumes all liabilities of the firm.

HARRY H. SMITH,  
WM. H. JACKSON.

I shall continue the business at the same store with a more varied and complete stock than heretofore, and respectfully solicit a continuance of the generous patronage given to Smith & Jackson in the past. HARRY H. SMITH.

[In some of the earlier forms of this paper a reference is made to this dissolution; this, however, is the official notice.]

## Freidenrich Piano Mute.

**THE** Freidenrich Piano Mute Company will remove from No. 12 to No. 10 East Fifteenth street, April 1, where they will have better facilities to meet the demands of their constantly growing business. Since our last notice of the prosperity of this new invention, many important improvements have been made.

The superiority of the Freidenrich mute over many contrivances contained in pianos becomes more apparent daily. There is a great deal of complaint about so-called dampers or mufflers "rattling," and these defective ones are especially condemned by tuners.

The mufflers have to be removed in tuning the piano, and by frequent handling get out of order. These objectionable features are obviated by the use of the Freidenrich piano mute.

Dealers prefer them and already some manufacturers have concluded to discontinue putting mufflers in their instruments. Dealers find the mute a splendid thing to handle, and use it as a means of popularizing their business and increasing their piano sales. Mr. S. Freidenrich, the manager, leaves in a few weeks on a Western tour to establish agencies and see the trade generally.

**WANTED**—A position with a piano or an organ factory on the road in the West, by a first-class, reliable man with several years' experience and a large acquaintance with the trade. Address, "Western Salesman," care of MUSICAL COURIER.

**ORGAN FACTORY FOREMAN WANTED**—An experienced man, good designer and competent to take charge of factory. Address "Manufacturer," care THE MUSICAL COURIER.

**WANTED**—Tuner for retail warerooms and out of door work in New York. Only a first class and experienced man need apply. Address, with references, "A. B. T.," MUSICAL COURIER.

**WANTED**—A first class pushing and experienced piano man wants a position with either a good manufacturing or retail firm as manager or salesman; good performer and a hustling salesman; practical in manufacturing and tuning. At present with a manufacturing house where he had experience and acquaintance with the trade and also business training; good references. Address B. A. F. this office.

**TO MANUFACTURERS**—A lady stenographer and typewriter, thoroughly familiar with the wholesale and retail piano business of New York, having occupied responsible position with one of the leading houses here, would accept profitable and agreeable place in the office of any New York piano house. Address "Stenographer," care of this office.



## Boston Trade Notes.

**M**R. HENRY LOWELL MASON, South for several weeks past, away upon a combination trip of business and pleasure, is now homeward bound, via Chicago. In several communications to the home office he has reported fair business, with better prospects.

Messrs. Louis H. Ross & Co. have taken the agency of the Mathushek & Sons piano, and are meeting with considerable success. The influence they exert on behalf of the piano is by no means confined to Boston and vicinity, as orders

have been received from, and pianos shipped to, such remote distances as Spokane Falls, Wash. Messrs. Mathushek & Sons are well and faithfully represented by Mr. Ross, and are to be congratulated upon securing the services of one so favorably known here for many years.

\*\*\*\*

The Elias Howe Company, for over 50 years identified with the music trade of this entire land, have secured the valuable services of Mr. Otto Schindler, who will hereafter be in charge of the violin department. Mr. Schindler is not only an experienced and practical man upon all sub-

jects concerning the violin from a mechanical point of view, but is a player of unusual attainments as well. He is sure to make his influence felt upon the future of the Elias Howe Company.

—The Methodist Episcopal Church Society at Schaghticoke, N. Y., gave a vocal and instrumental concert last night. The Pease piano was used on the occasion. Prof. Paul Rubens, of Troy, being the pianist.

—Morris, Francis & Wright is the name of a new firm which will, on April 1, open a \$15,000 stock of musical instruments in the new Overholser storeroom, next to the Bank of Oklahoma City. The firm will do an exclusive wholesale business, and will put agents in every part of the two Territories and Southern Kansas.—Oklahoma City "Journal."

**LOUIS CEHLERT,**

IMPORTER OF AND DEALER IN

*Piano Felts, Action Cloths, Buckskins, Etc.,*

SOLE AGENT FOR DITTERSDORFER GERMAN HAMMER AND DAMPER FELTS.

MULHOUSE FINE PIANO KEY CLOTHS.

204 East 18th Street,

New York.

**A BRILLIANT SUCCESS!**

—OUR—

**SEVEN OCTAVE PIANO-ORGANS.**

Magnificent in appearance; various styles and finishes; qualified tone; different sets of reeds easily regulated while playing. Can be retailed as cheaply as a five octave organ. Made a specialty by many dealers.

ADDRESS

**H. LEHR & CO., EASTON, PA.**



**The JNO. ALBERT Grand Concert Model SOLO VIOLINS.**



**E. J. ALBERT,**  
124 South Ninth Street,  
PHILADELPHIA, PA.

N. B.—Have you seen the E. J. Atiss r Patented Tailpiece for the Violin? Send for descriptive circular.

**BROWN & PATTERSON**

Marcy Avenue and Hope Street,

BROOKLYN, N. Y.

**PIANO PLATES.****EXCELSIOR DRUM WORKS.**

Dealers will consult their own interest in writing to us for prices before placing orders elsewhere. *The largest works in the Country* supplying the Trade Goods the **BEST** and warranted. Prices **LOWEST!**

**EXCELSIOR DRUM WORKS,**

MANUFACTURERS FOR THE TRADE ONLY,

923 Locust Street, Philadelphia, Pa.

**WEHLE****ABRAHAM LINCOLN****HALLETT & CUMSTON PIANO,**

Catalogue and Price List on Application.

ONCE SAID: "You can fool all the people some of the time and some of the people all the time, but you cannot fool all the people all of the time."

This is the reason why so many dealers, after trying to sell inferior goods, have concluded to buy the old and reliable

WHICH WAS FIRST MADE IN 1833.

WAREHOUSES:

200 TREMONT STREET, BOSTON.

**AUGUST POLLMANN, Importer and Manufacturer of MUSICAL INSTRUMENTS OF EVERY KIND.**

Brass Band Instruments, String Band Instruments, Accordeons, Harmonicas, Strings, &c.



The Celebrated Pollmann Banjos, Guitars, Mandolins and Violins. The elegant, new patented **Mandolin Banjo**, as per cut. The most beautiful finish, sweetest tone and easiest string instrument to learn to play on yet manufactured. Patented May 3, 1887.

70 & 72 Franklin St., just West of Broadway, New York City.

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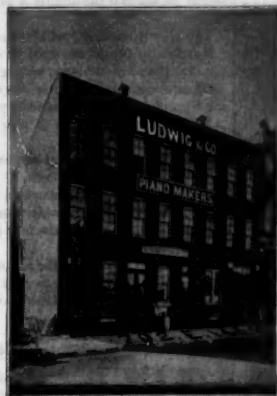
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**"One Price."**

BUTTE CITY, Mon., March 10, 1892.

*Editors Musical Courier:*

We have read with much interest your article on the "one price system" as adopted by the Manufacturers Piano Company, of Chicago, and in answer to your letter of recent date asking for our opinion on the subject would say we are thoroughly in sympathy with a reform of this kind.

We believe that nothing but good would result from a uniform one price system adopted by the entire trade.

Many people here imagine we are asking too much for instruments, while as a matter of fact we are selling at about same prices that goods are sold for in the East.

Were these people to write and get Eastern prices and find ours the same it would satisfy them that a fixed value had been placed on instruments, and our work would be easier in making sales.

We shall be glad to read in your paper the different opinions expressed on this subject.

Yours respectfully,

THE SHERMAN MUSIC COMPANY.

**Pertaining to Pitch.**

THE movement in advancing the standard pitch as adopted and advocated by the Piano Manufacturers' Association of New York is making headway in all directions. The latest circulars are the following: just to hand:

WASHINGTON.

?

435 A.

At the meeting held in New York last November by the Piano Manufacturers' Association it was unanimously agreed to adopt a standard pitch for pianos, to be known as the international pitch.

For many years past the question of pitch has been the topic for frequent and animated discussions among piano and organ dealers and the public in general. Frequently customers wanted pianos tuned to concert pitch for one evening's use; of course if the piano was pitched low the dealer would explain the "why and wherefore" it should not be done, but in most cases was forced to comply with the request of his customer. A few days later the same party comes in and demands that the piano be tuned to French pitch, as the singer who is going to entertain him and his friends will only use a piano at low pitch! The dealer and his tuner alone know that this manner of proceeding will eventually ruin the piano. If you sing you will appreciate the disadvantage at which a singer is placed after having practiced on a low pitched piano at home to go into a friend's house and find his piano "way up." It will probably prohibit the singing of many a beautiful song; the higher notes you could easily have reached on an instrument at low pitch.

What a boon the international pitch will be!

All the dealers in the United States will be supplied with international

pitch tuning forks, with instructions to have their tuners adopt this new pitch as much as is practicable and advisable.

The new pitch will go into effect on and after July 1, 1892, when all pianos and organs leaving the different factories will be tuned to 435 A, which means that the middle A gives 435 double vibrations in one second of time.

The "international" will be universally adopted sooner or later.

Even now (when requested) we are raising or lowering (as the case may require) the pitch of pianos belonging to many of our customers.

Of course this takes a little longer and costs a trifle more than an ordinary tuning job, but the benefits your voice derives are manifold.

The tone of the piano is also improved, becoming more mellow and agreeable to the ear.

As I employ only the best tuners you run no risk and need not be afraid of having your piano injured.

We are prepared to take orders now for pianos to be tuned to this new pitch, and invite your consideration of this important matter.

If the tuning is not satisfactory it should be reported within three days after completion.

Trusting to be allowed the pleasure of serving you in the near future, I remain, very truly,

E. F. DROOP,  
925 Pennsylvania avenue, N. W., Washington, D. C.,  
Sole Agent Steinway & Sons Pianos.

**ANN ARBOR.**

THE ANN ARBOR ORGAN COMPANY,  
ANN ARBOR, MICH., U. S. A.

*To Our Agents and Friends:*

After careful and conscientious trial we have decided to make a new departure in the way of constructing our actions, believing it to be to the advantage of all parties concerned. The new actions, which will appear in all our organs numbered above 2,000, are made after models constructed by expert workmen employed by us for this purpose, and are of a pattern the main principles of which are used to a greater or less extent by the leading organ manufacturers of this country. We have endeavored to simplify as much as possible all points in the construction of this action, and believe it will be less likely to get out of order, to be more easily repaired and, in general, more satisfactory than our old one. In all future organs, beginning with or about 2,100, we shall use the new international pitch of 435 A for open diapason, which standard has been adopted by the Piano Manufacturers' Association of New York, and also by the International Musicians' Congress at Vienna, and will, no doubt, in the near future be the standard pitch of the world. This pitch being a trifle lower than that heretofore used by us will make the quality of tone smoother and richer. We have endeavored in this to be up to the times, as we shall always be with the Ann Arbor organs.

Very truly yours, THE ANN ARBOR ORGAN COMPANY.

—James Blakeley, late an employe with Foley & Co., the Montreal piano firm, was recently arrested for some offense, not stated.

—Frank Baird, Jr., the music dealer in North Market street, who has had much trouble with his wife, has sued for a divorce through his attorney, James Sterling. He alleges that the marriage was fraudulently made, in that she simply married him for his money, intending to leave him as soon as she secured it. He also alleges that on November 13, 1891, and at divers other times, she committed adultery at his residence with one James G. Slusser. He alleges further that she left him December 4, 1891, and refuses to live with him. When she left he says she converted some of his goods to her own use. Baird is a cripple.—Canton, Ohio, "Democrat."

**Time Till Friday****To Get 20 Cents.**

COMMONWEALTH OF MASSACHUSETTS.

SUFFOLK, ss.  
COURT OF INSOLVENCY.

BOSTON, March 11, 1892.

In the case of Epaminondas Wilson, insolvent debtor.

The creditors of said debtor are hereby notified that he has filed in said court a written proposal for composition with his creditors as follows, to wit:

1. To pay in full all debts and charges entitled by law to priority.

2. To pay all other creditors in full settlement and discharge of all debts, claims and demands which they may have provable against his estate in insolvency the sum of 20 cents on the dollar, payable in cash within 30 days after the date when this proposal may be finally confirmed by the court.

The court has appointed the 25th day of March, 1892, at 2 o'clock, P. M., at said court, as the time and place for the hearing on said proposal.

ELIJAH GEORGE,  
Register of said Court.

—John Egan, for many years superintendent with Hook & Hastings and the Roosevelt Organ Company, has been made superintendent of the Moline Pipe Organ Company, Moline, Ill.

—Under the reciprocity treaty with Nicaragua that Government will admit free of duty, provided it is manufactured in this country, "ruled paper for printed music," whatever that may be. Thanks.

—We quote the following from an Erie paper in reference to a very well-known dealer: "Mrs. Zebina Smith, Erie's energetic and competent piano dealer, has recently assumed control of the justly celebrated Gilde-meester & Kroeger pianos, and last week placed a beautiful 'baby grand' in the parlors of Mr. H. R. Barnhurst, of West Sixth street, which for purity and sweetness of tone has not been excelled in this city. This speaks volumes for these celebrated instruments, as both Mr. and Mrs. Barnhurst are acknowledged leaders in musical matters, who enjoy more than a local reputation. Mrs. Smith has two uprights of the same make which will soon grace the parlors of some of the cultured music lovers of Erie."

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 but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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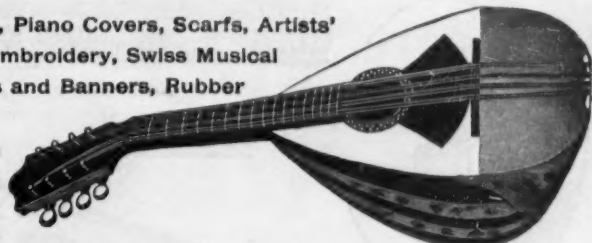
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